



**Ce document est conservé aux
Archives de la Ville de Bruxelles**

**Dit document is bewaard bij het
Archief van de Stad Brussel**

Archives de la Ville de Bruxelles
Rue des Tanneurs 65
1000 Bruxelles

Tél : 00 32 2 279 53 20
Fax : 00 32 2 279 53 29

archives@brucity.be
<http://archives.bruxelles.be>

Archief van de Stad Brussel
Huidevettersstraat 65
1000 Brussel

Telefoon : 00 32 2 279 53 20
Fax : 00 32 2 279 53 29

archieven@brucity.be
<http://archieven.brussel.be>

N^o 15 :

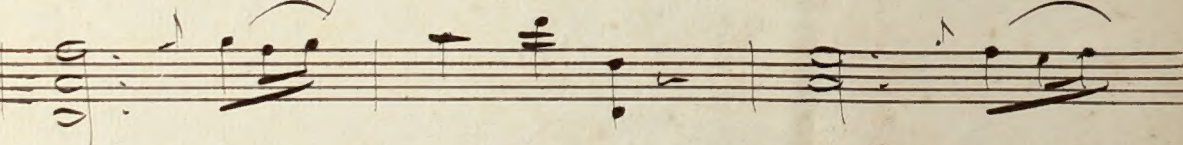
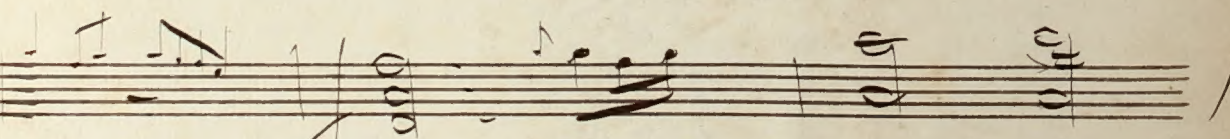
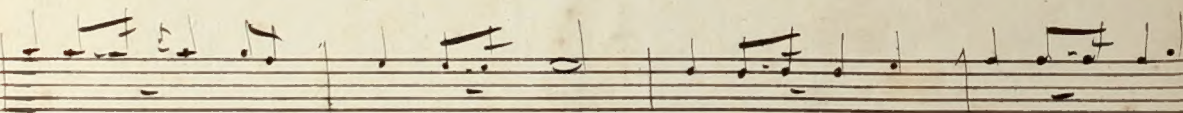
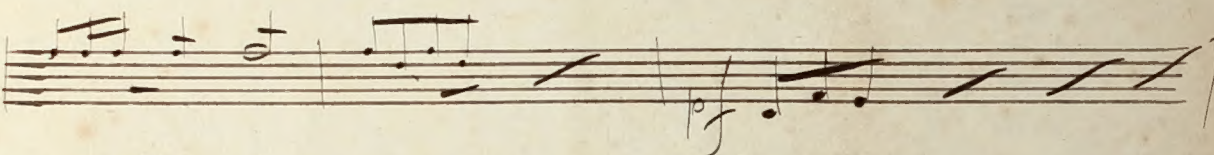
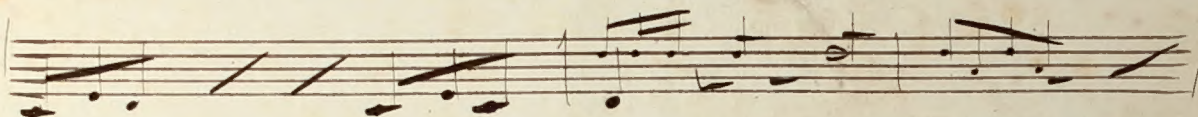
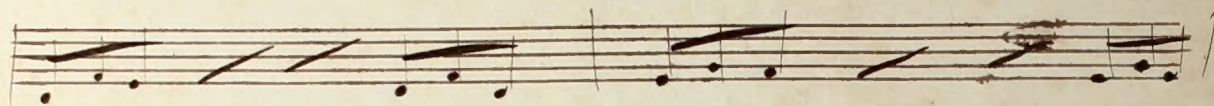
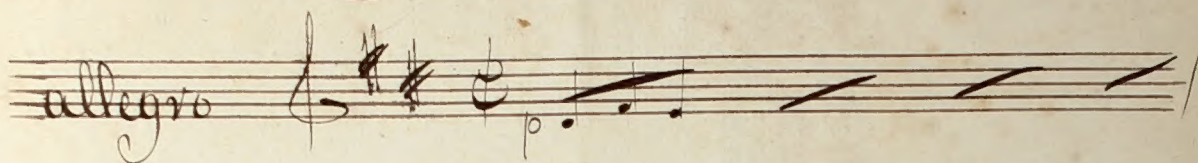
88

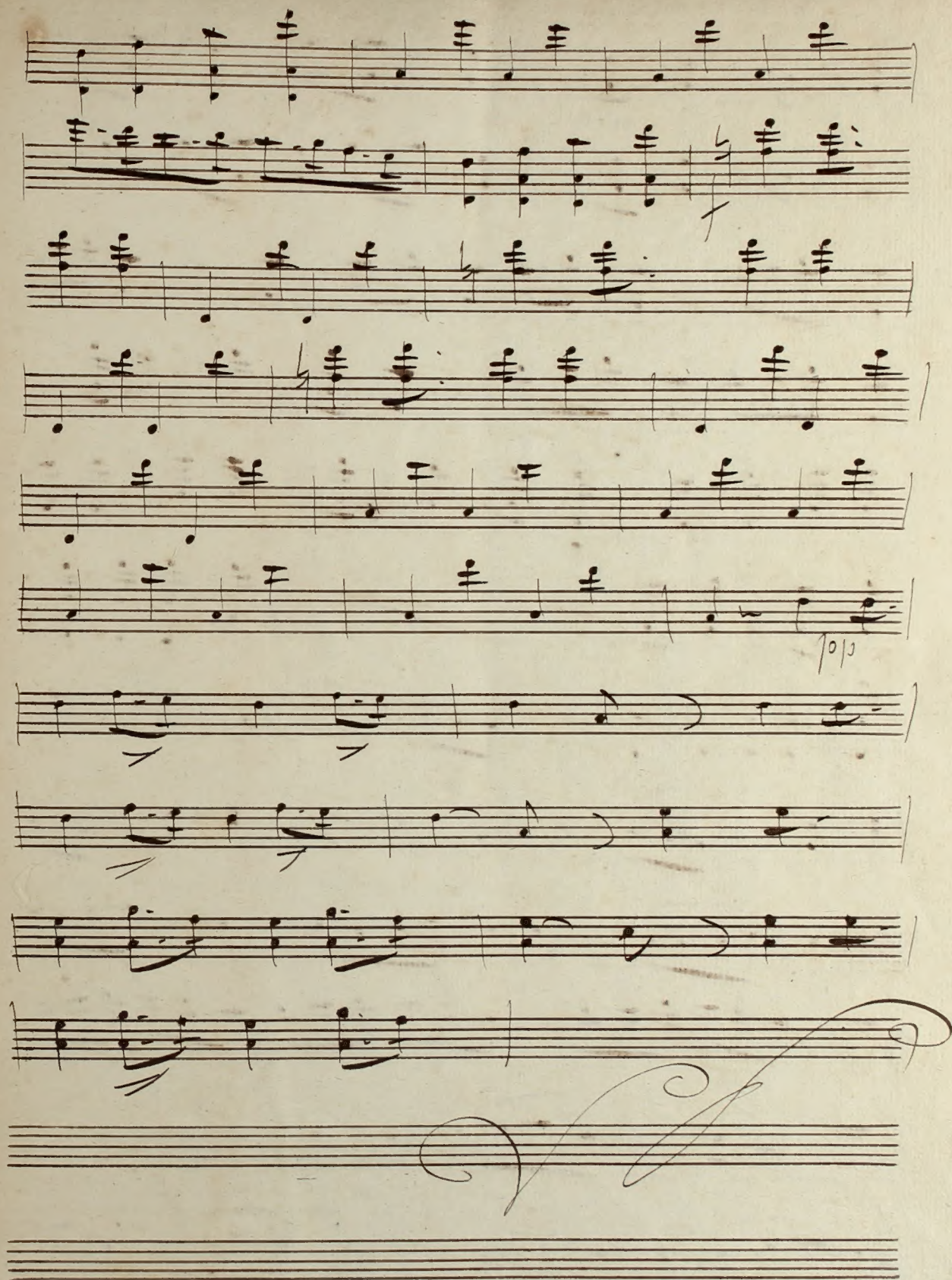
Imelie

Chant

Overture

allegro



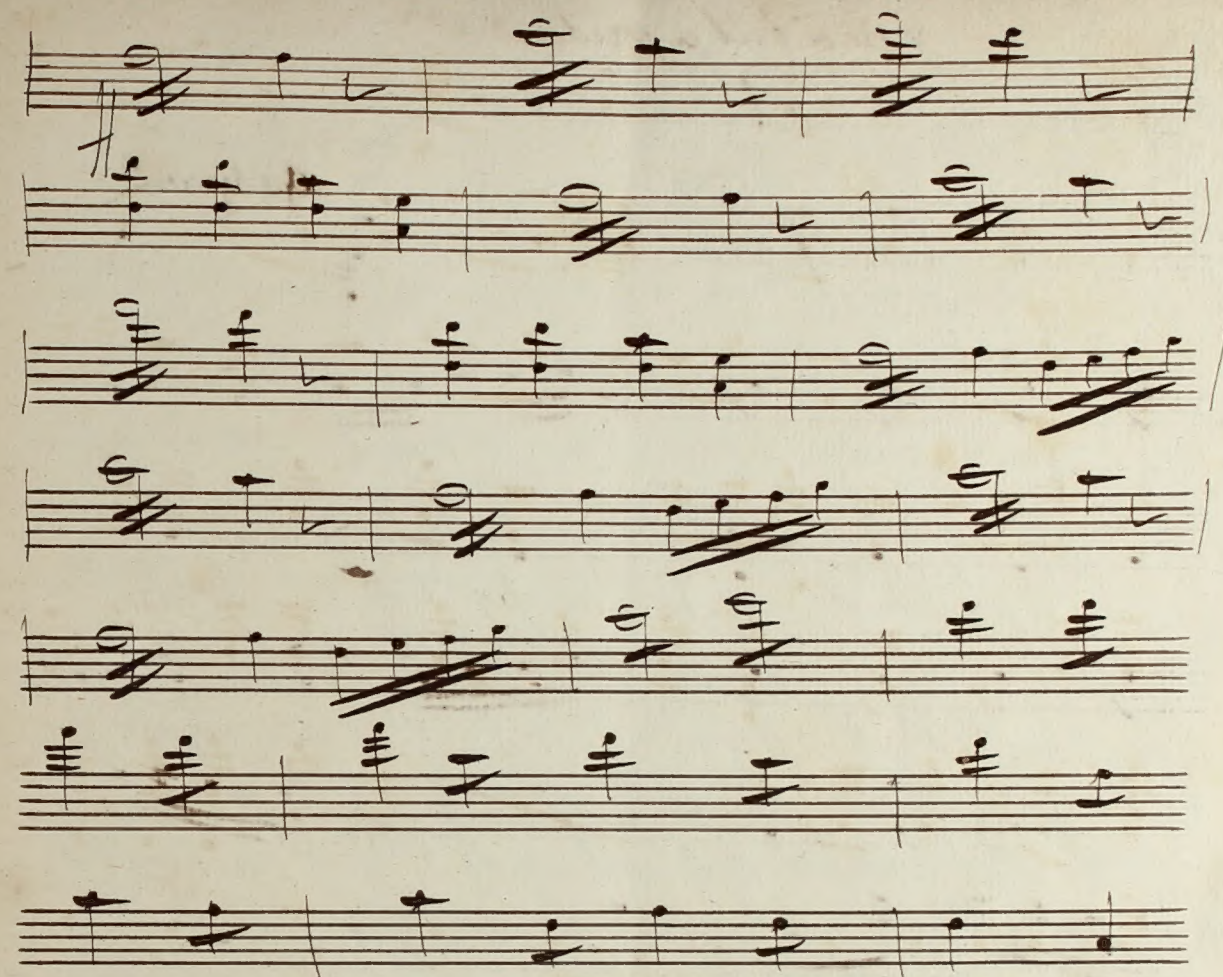


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings.

Key markings and features include:

- cras* (written above the first staff)
- forced* (written above the eighth staff)
- p/p* (written below the eleventh staff)

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs, indicating a complex melodic and harmonic structure. The paper shows signs of age, including staining and wear along the edges.



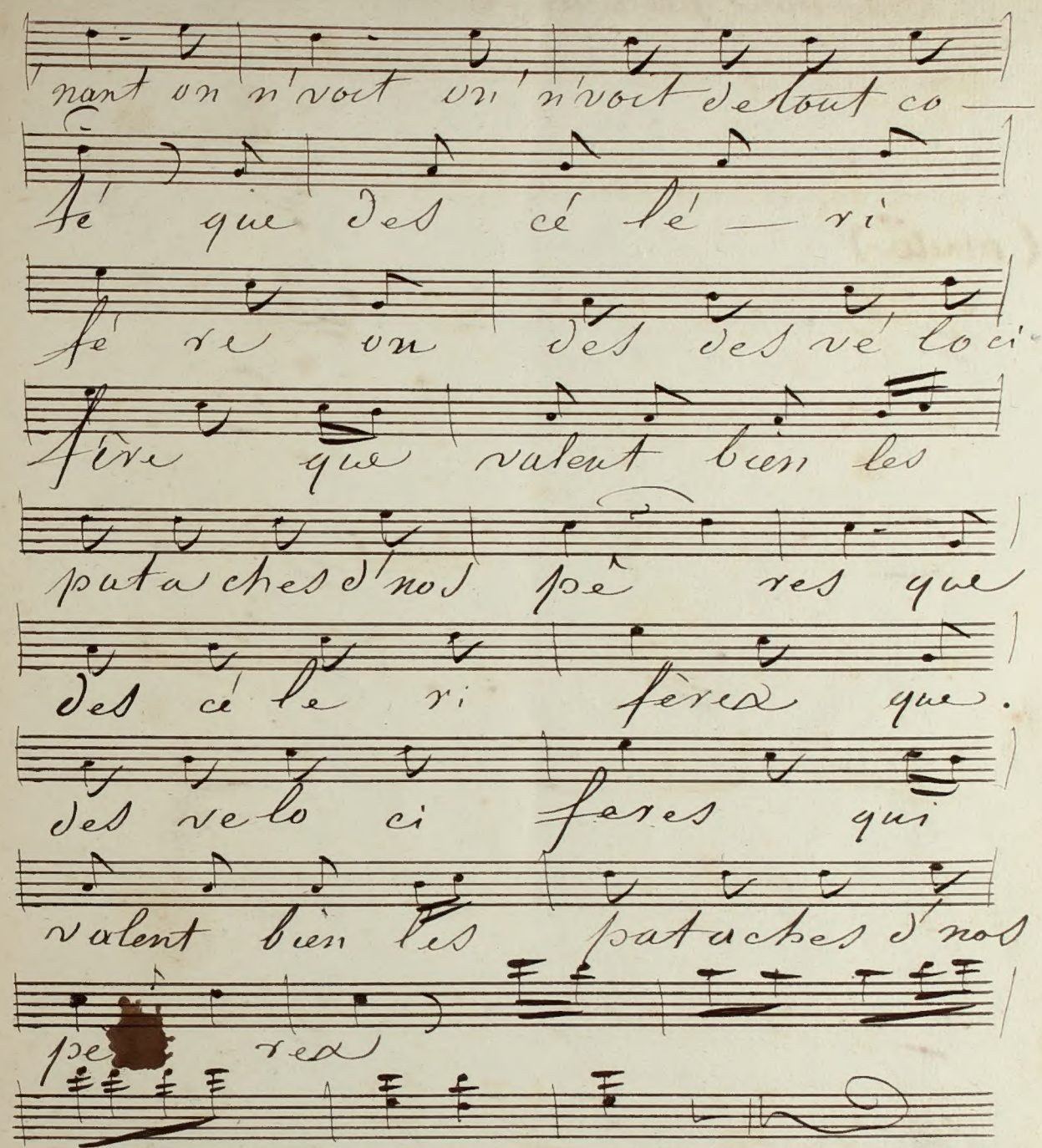
yeu a-t-il a present
yeu a-t-il! De toutes les facons
N^o 1 Gaspard 2/4 Gaspard au

tre fois on voy a geant mal dans
de grosses voi- tures bien
pesantes et bien du se qui fa-
tiguant l'homme et le cheval
grace a la

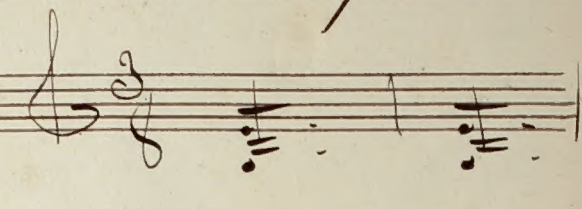
mode c'est plus com mode
ouid'puis la mode c'est vraiment plus com
mode Tel

voilà yeus sont mieus traites mieus
suspendus moins ca ho les maint'

nant on n'voit on n'voit de tout co-
té que des céle-ri
se re on des des véloci-
fère que valent bien les
pataches d'nos pè res que
des céle ri fères que.
des velo ci fères qui
valent bien les pataches d'nos
pè res



Deux mois que vous êtes séparés, c'est bien long
madame; pauvre petite femme

N^o 3 all. a melie 
(a melie)

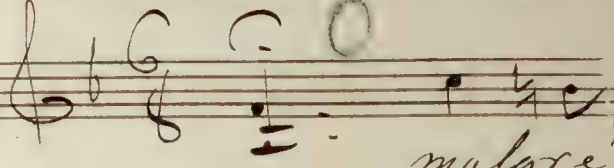
Le premier mois de son ab-
sence de son re tour j'ai
l'es pérance qui me con-
so- le quelque fois
le premier mois le premier
mois mais malgré toute
ma con stance je perds cou-
rage et pa li- ence
le second mois le second
mois dans un




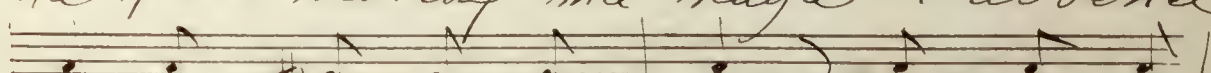


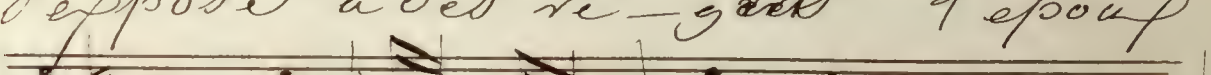
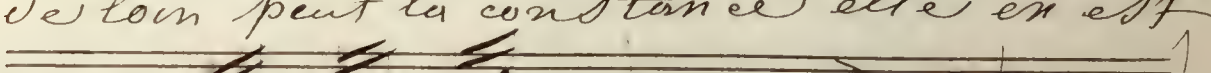

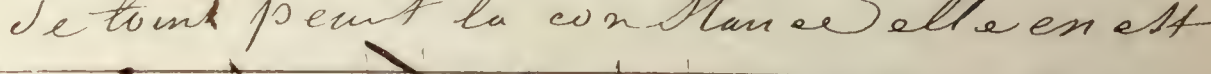
Je longue at-ten-te
las je me tour mente
le jour la nuit je ne sais
pour quoi au moins
de bruit je tremble et
froid
D.C.

~~XXXXXXXXXX~~

2^{me} Couplets

Et d'aller au bout du monde

77. L'ernestine  malgré

 leur vertu leur courage messieurs
 les français sont le germe et pour
 le plus heureux ménage l'absence
 a son pais des dangers souvent par
 trop de confiance femmes
 l'oppose a des re-grets l'époux
 de loin peut la constance elle en est
 plus sûre de pres l'époux
 de loin peut la constance elle en est
 plus sûre de pres

Le homme ne se facheat Jamais de cette Epithete La:
et ils ont bien Raison

M.^o Ernestine

un homme a tel la fete un peu le
gere un esprit vif un cœur souvent par
fait. Sitot qu'il plaît ou bien qu'il cherche a
plaître on dit de lui c'est un mauvais su
jet et de jouera d'une innocente
femme, car j'en conviens c'est meilleur son entent
bien et pour que tout elle aigre! De sa
flamme serment d'amour ne lui coûterons
rien il est léger mais qu'un danger ne

dames on mème tous son courage et son
bras on le verra de fendeur de sa
dame courir pour elle au devant vestre
pas in si nu ant plein de
ru de et d'a dresse
en fait d'honneur jamais frane a ve
mi sans conscience il
trompe un vie mai dresse
il rougissant de tromper un a
mi tout a la fois se vissent et per
fide tendre et vo la geit aime les plai
sir dans les com bat le merue in tre

perdre la gloire a lors est son premier de
 son mauvais sujet c'est ainsi qu'on l'ap
 pelle ces jeunes gens étourdis in vici
 crats mais quel état ait besoin de leurs
 fêles et peut compter sur excellens su
 jet sur excellens su jet sur
 excellens su jet sur d'ep
 cel lent sujet

ils couraient. - Vraiment ?

ils sont tout au best a. - (La trompette)

il entre dans le chemin creux

77° amélie 2 amélie
ab mer

bonne ma chère a mi e

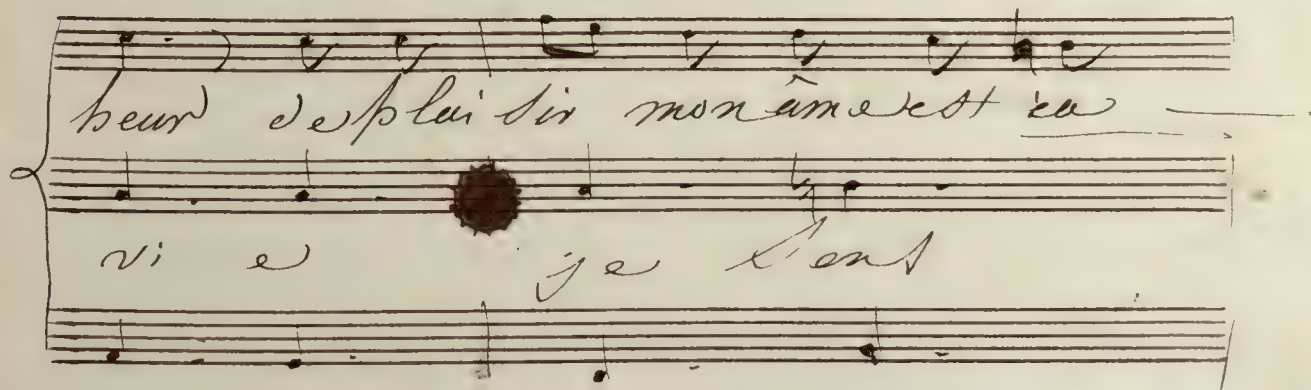
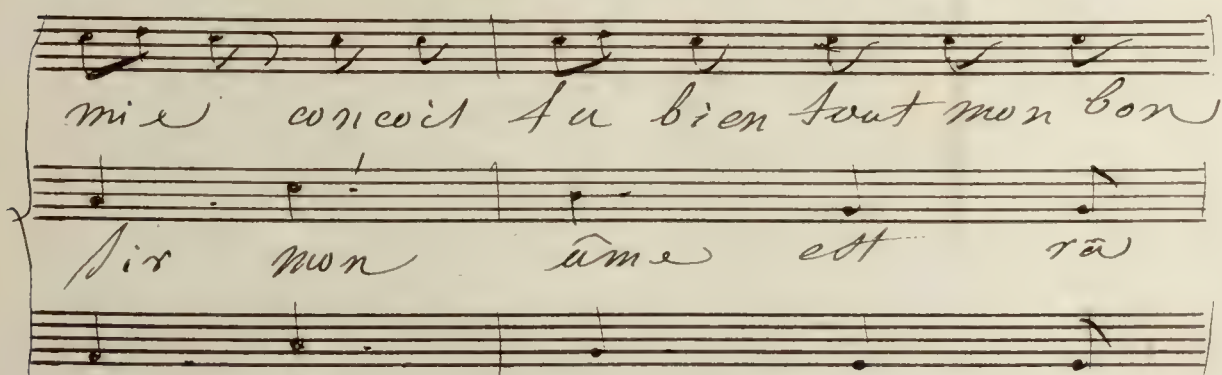
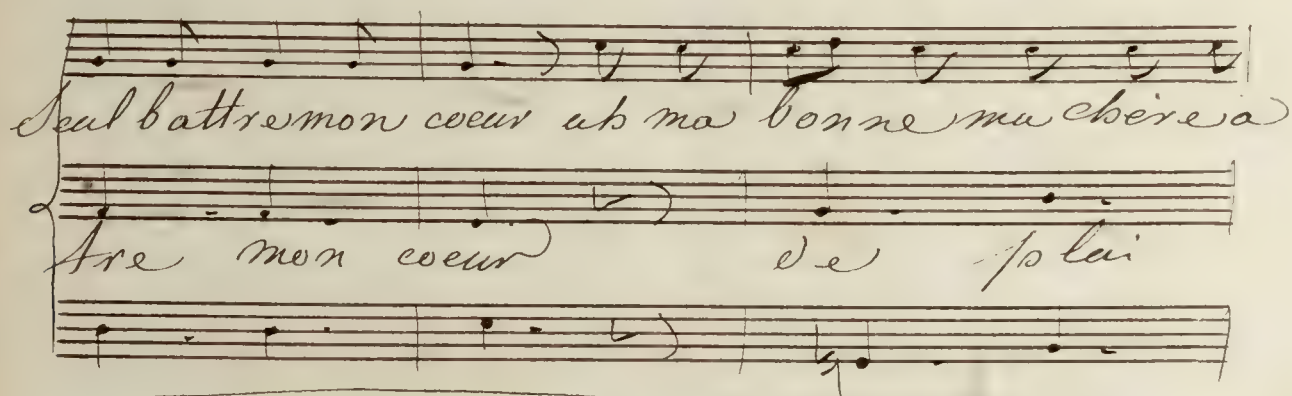
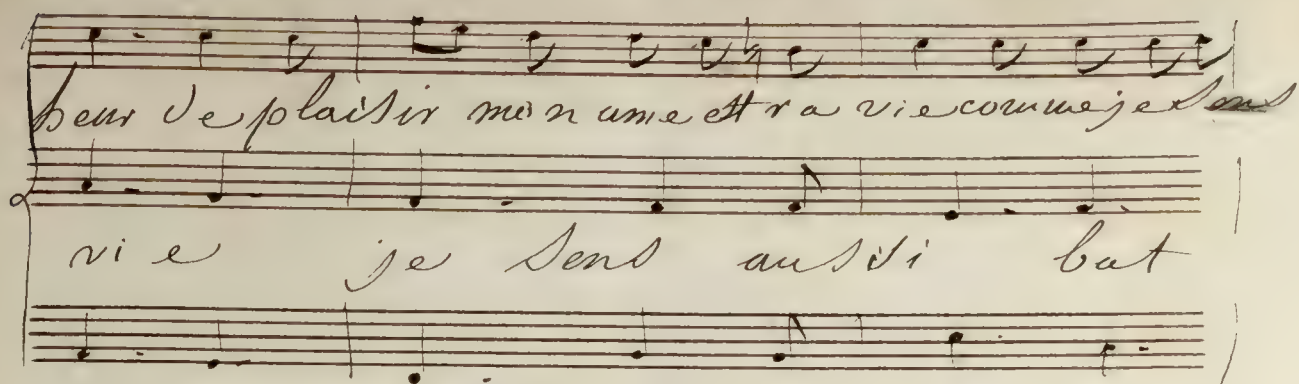
conçois tu bien tout mon bon

heur ab ma bonne ma chère a
ernestine

je plai
gaspard

mi e conçois tu bien tout mon bon

sur mon ame est ra



Presser
vie comme ça sent battre mon cœur
aussi battre mon cœur

choeur
accourir tout à
accourir tout à

quasi
accourir vite voy

et voyer les curi

eur comme un Stempres de comme

on s'agit à cette

a cette

place nous serons bien mieux à

cette place nous serons bien

mieu de bellesmarc
mieu *gas*

pard gaspard vont ils bientôt pa

uneli
raitre oui oui ma tante
ernestine

gaspard
oui oui ma Dame

les voici tant mieux tant mieux je
les voici
les voici

reste i ci je les ver rai De

ma fè net restes v'la les v'la l'beau regi
gaspard et les ballus
les v'la

mont l'beau regi ment ah c'est char
eh oui vraiment. ah c'est char
l'beau regi

mon l'beau regi ment ah c'est char mant l'beau regi
mant ah c'est char mant ah c'est char mant ah c'est char
mant l'beau regi ment ah c'est char mant l'beau regi

trompette

ment ab c'est charmant

ameli

erne

fi ne ma bonneu mi

iest apper - cois ab quel bon

beur er nes ti ne ma bonne a

mi je l'apper - cois ab quel bon
m. de bellemare

beur et par ta - ge chère amé

Tout dats au

et toute la joie et ton bon

gré de ma part

bene repare la ge chere ame
trier je vous re

lie toute ta joie et ton bon
vois ah quel bon

amelie

de plaitis mon ame est rue
beur

beur

vie j'en sens aussi, battrer mon
vie j'en sens aussi, battrer mon

cœur je sens aussi; battre mon cœur je sens

quel beat

si; battre mon cœur bat

tre mon cœur



79^o & j'en etais sur les beaux hommes

gaspard

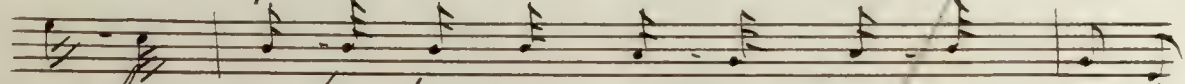


courer mes amis les v'là j'en

repos dans la plaine courer mes a

(Himneaux)

mis leur offrir d'avin du pays d'at Sol



Dats français tant qu'on voudra quel nous on v'eu



Des soldats français sont toujours bons avoir de



pres courer mes a mis les v'là en repos dans

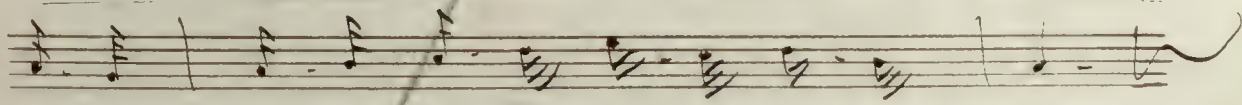
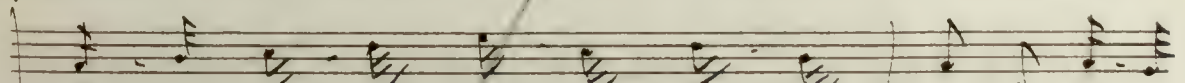


dans la plaine courer mes a - mis leur

chaux



offrir d'avin du pays courer



mes anciens camarades de régiment

740
O gaudes

able beau

corps partout on le re nom me

vous fait trembler l'ennemi plus d'une

fois nous étions tout lors joyeux et gros

vous et nous nous battions d'un saut com-

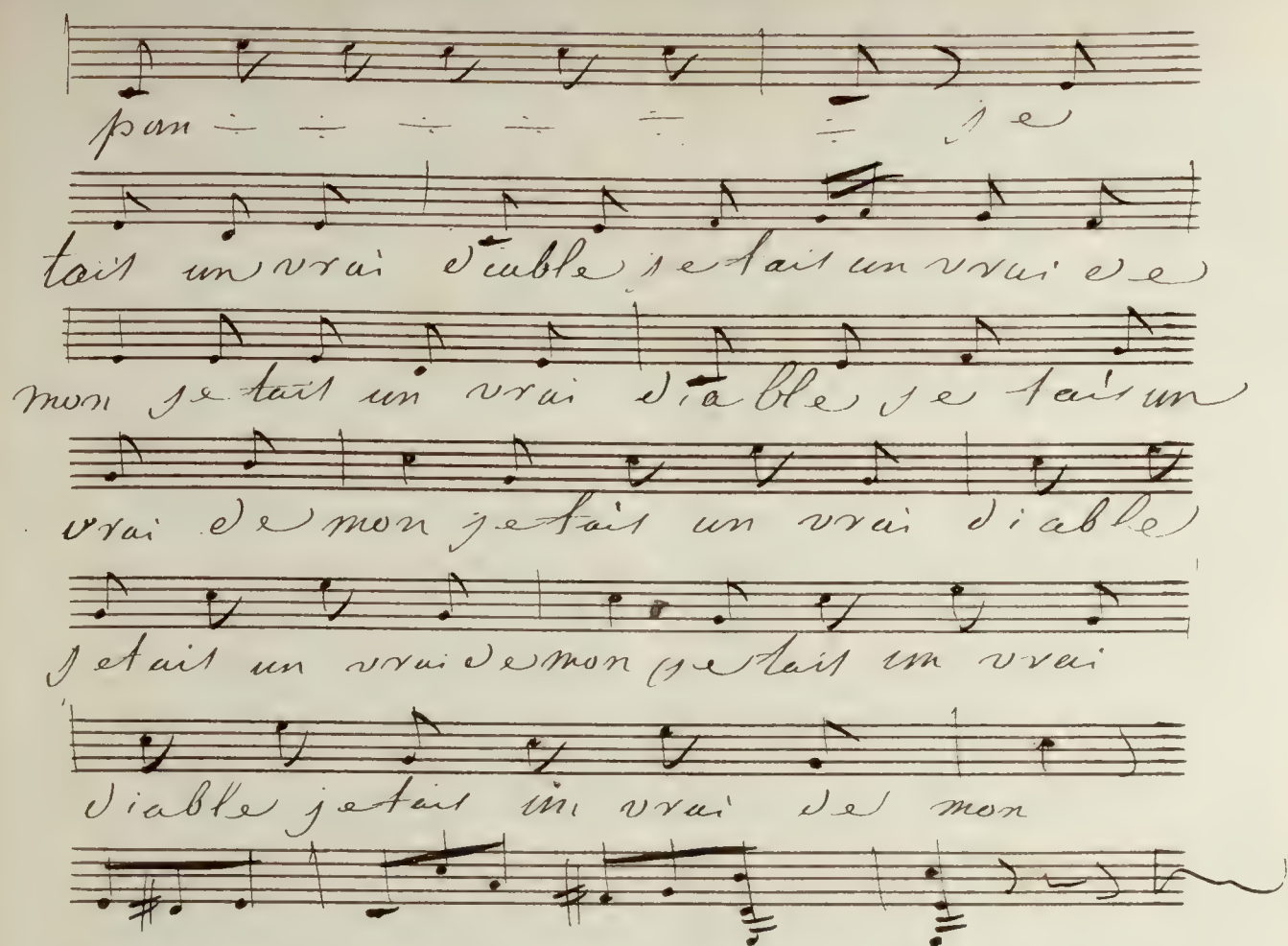
me sous l'habit d'ancier, je vous l'ai gar-

rier sans mentir je t'ai vu je

fais un bel homme au bruit du sa-

non au son du ^{dai} rôn telot qu'on chan-

geait qu'on criait en avant pour

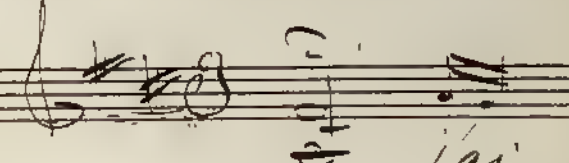


Handwritten musical score on a single page. The score consists of eight staves of music. The lyrics are written in cursive below the notes. The lyrics are: "pan - - - - - je", "tais un vrai diable je tais un vrai de", "mon je tais un vrai diable je tais un", "vrai de mon je tais un vrai diable", "je tais un vrai de mon je tais un vrai", "diable je tais un vrai de mon", and a final staff with a wavy line. The paper is aged and slightly discolored.

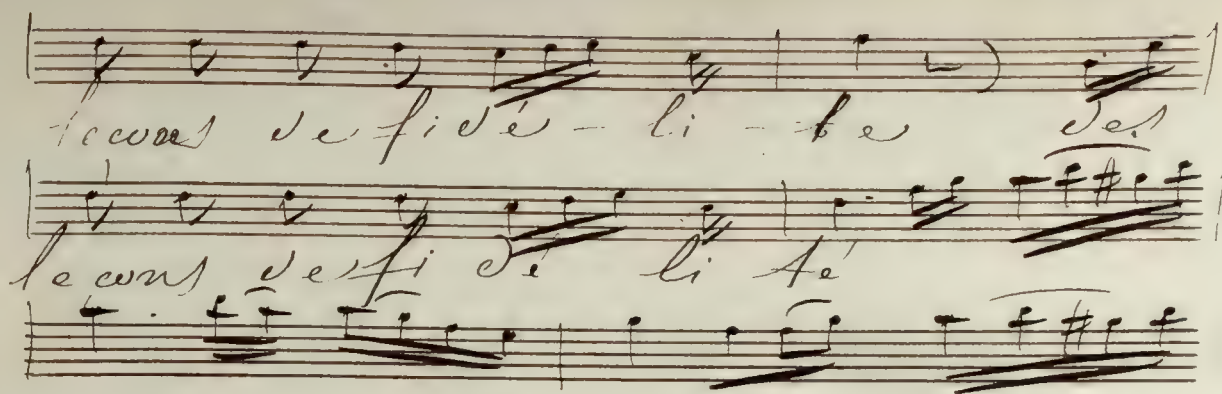
pan - - - - - je
tais un vrai diable je tais un vrai de
mon je tais un vrai diable je tais un
vrai de mon je tais un vrai diable
je tais un vrai de mon je tais un vrai
diable je tais un vrai de mon

2 Couplets

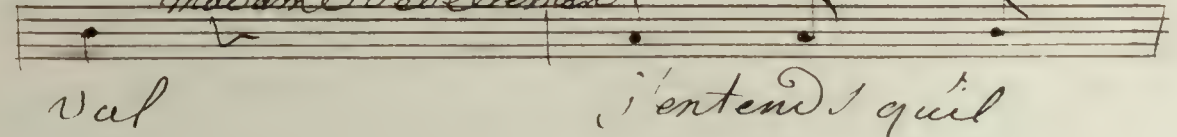
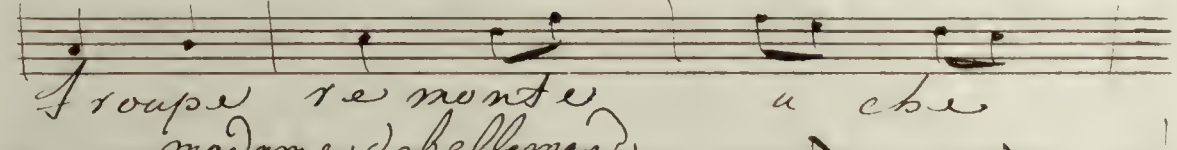
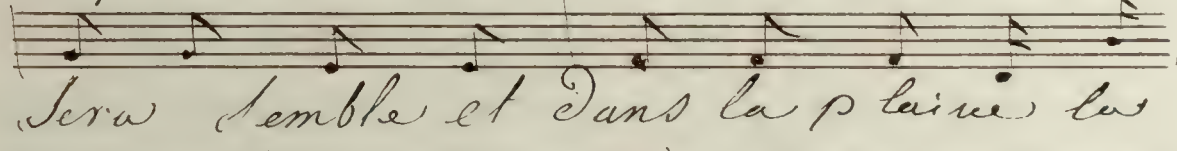
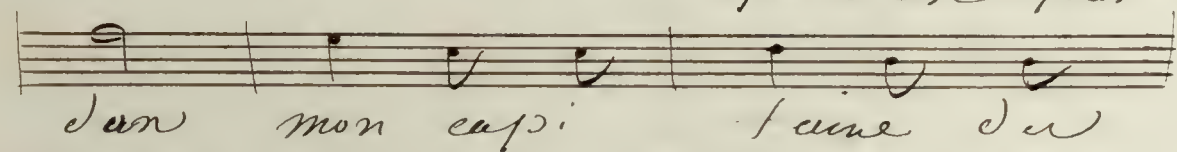
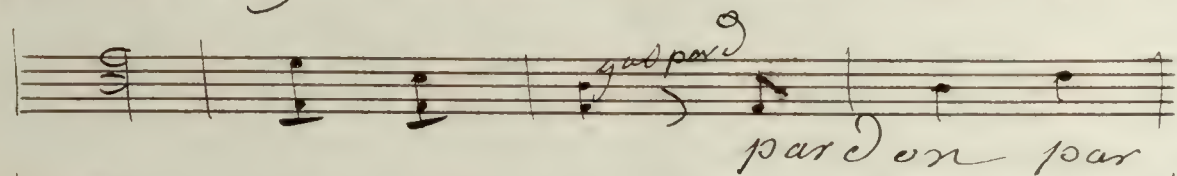
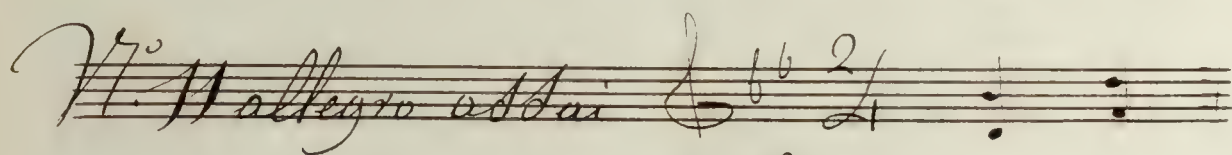
Je fais rapport à ma madame

79° 10° l'encorel  et j'ai

tant de femme je t'en vie
tune de la trahi son j'ai
vu le monde et ses folies
fems a mari ma rai son
fems a mari ma rai son plus
qui jamais sourit et tendre
parti son de la beauté en
garni son je viens de prendre des
lecons de fi de li té en
garni son je viens de prendre des



Je repartirai a la pointe du jour (trompette)



au! par ler bien vi - te
et je re - viens mon cher ne
s'en ne croyer pas que
je vous quitte sans vous re
dire sans vous redire en
cor a Dieu sans vous re
dire en cor a Dieu et
Dieu est bien cher capi -
taine vous n'entendez pas
le signal il faut donc que je
vous entraîne le regi -
ment est a che val

Je vois mes vœux chère âme
 rêver les miens je vous prie
 nous nous retrouverons ce
 soir ce soir ce soir
 nous allons bientôt nous revoir
 ce soir ce soir
 à Dieu mes Dames
 chère à moi je sens que
 c'est bien malgré moi si je ne
 soigne en core de toi je vois qu'il

me, j'en i sa pas capi tar
me, prendre mon bras
allé c'est a ré gret que je vous
quitte le tous presse allons
vite mon cher e douard il faut
pas fir le de voir
vous ap pel le
ou de voir montrer vous fi
dele montrer vous fi
dile au de voir montrer
vous fi dile

er nestling

puis quel faut en fin qu'on nous quitte par là

un vrai soldat jamais n'ê se t avec

c'est a regret que j'en vais quitter le bureau

un vrai soldat jamais n'aurait été avec

donner porter vite pais qu'on ne

bonne pater vite oui mais bon

gloire et mé - rite sous réserve

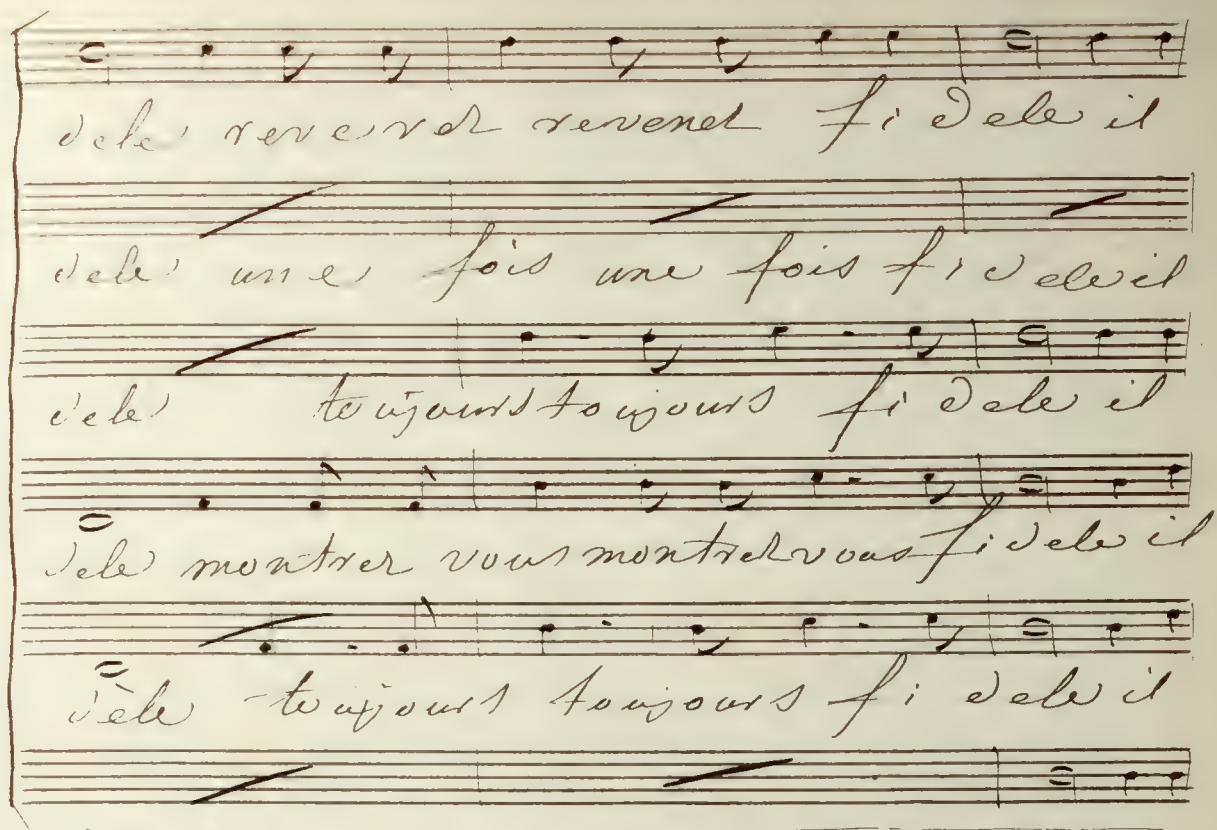
preste allons vite mon chere

colo

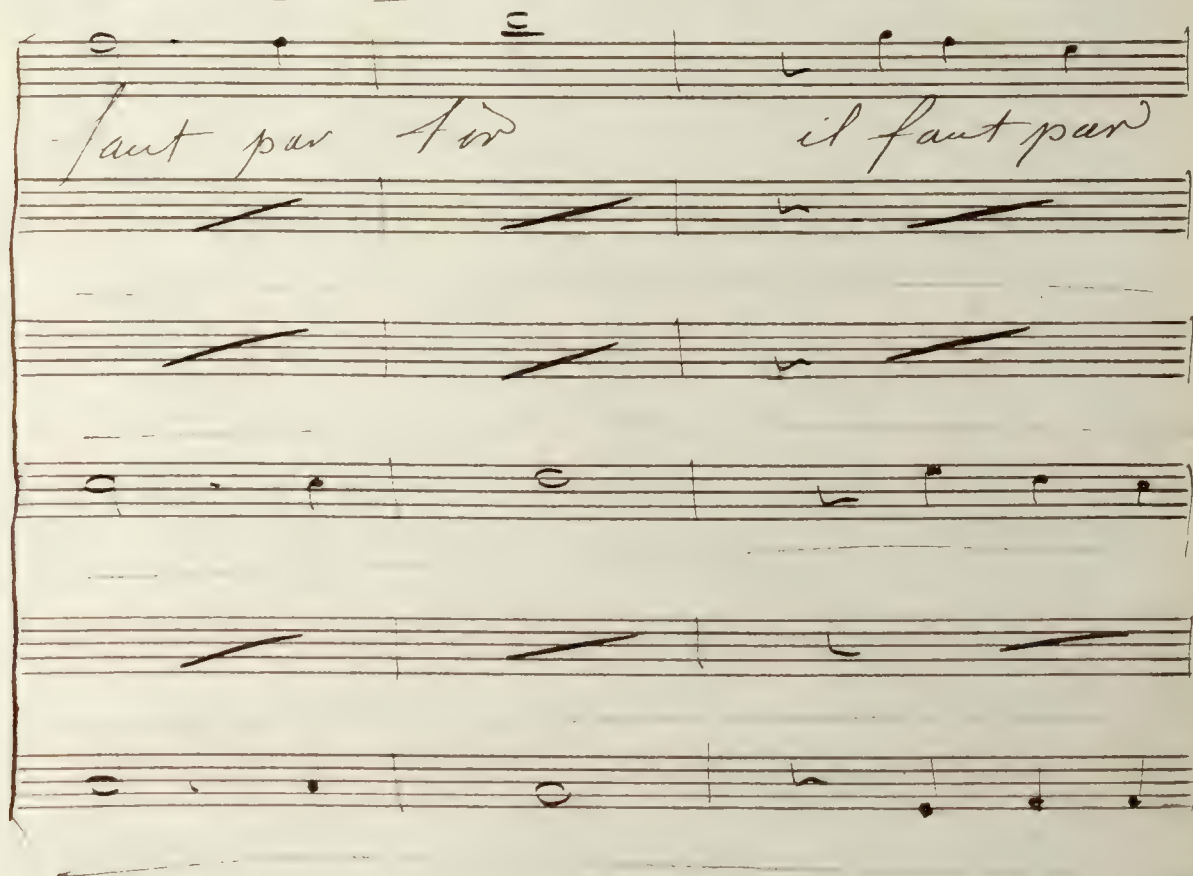
gloire et me rit e sous les tra

peut vous re- ti- nir mais mon
god a re ve nir un ser-
peau peut il ser vir
si quand il faut par tir le De
ciel nous pouvons par tir un de
peau peut il ser vir un de
coeur vous rap- port
ment
voir

Je a sa voix sevrer fi;
Je tacher d'être une fois fi;
Je il se montre toujours fi;
Je un devoir montrer vous fi;
Je je veux être toujours fi;
Je il se montre toujours fi;
Je a sa voix sevrer fi;
Je tacher d'être une fois fi;
Je il se montre toujours fi;
Je a sa voir montrer vous fi;
Je je veux être toujours fi;
Je il se montre toujours fi;

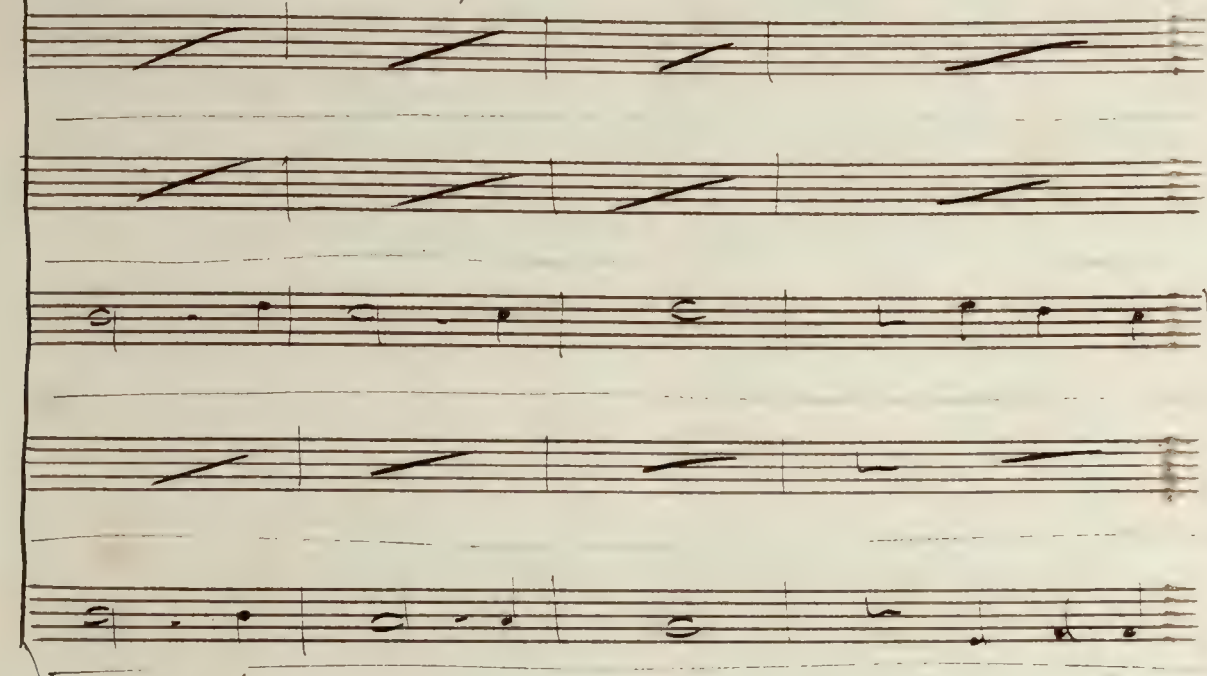


dele reverer reverer fi dele il
dele une fois une fois fi dele il
dele toujours toujours fi dele il
dele montrer vous montrer vous fi dele il
dele toujours toujours fi dele il

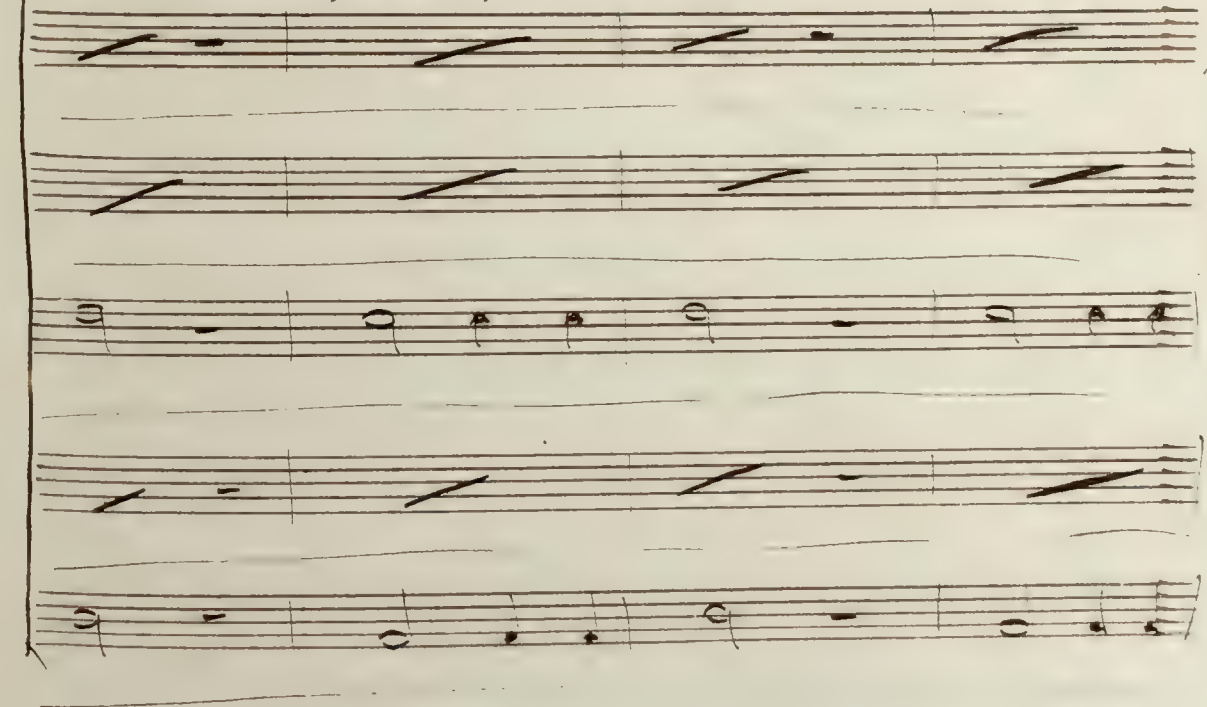


il faut par for il faut par

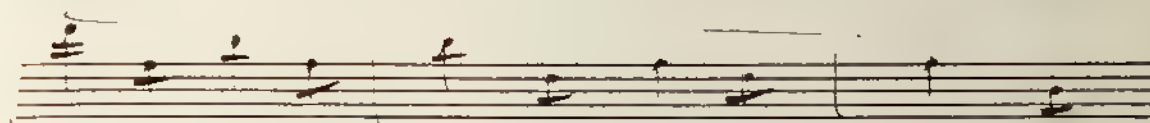
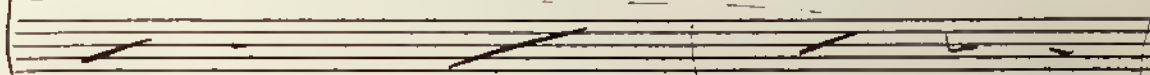
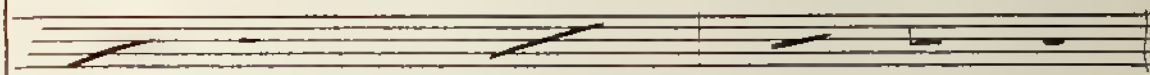
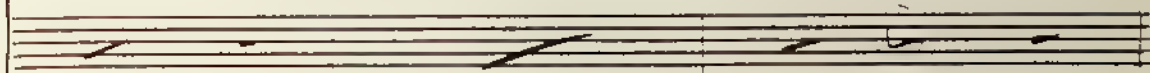
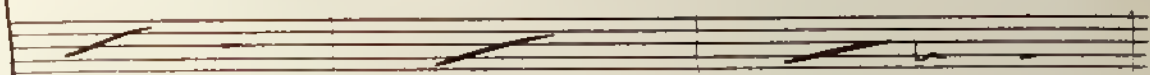
Air il faut par tir il faut par



tir il faut partir il faut par



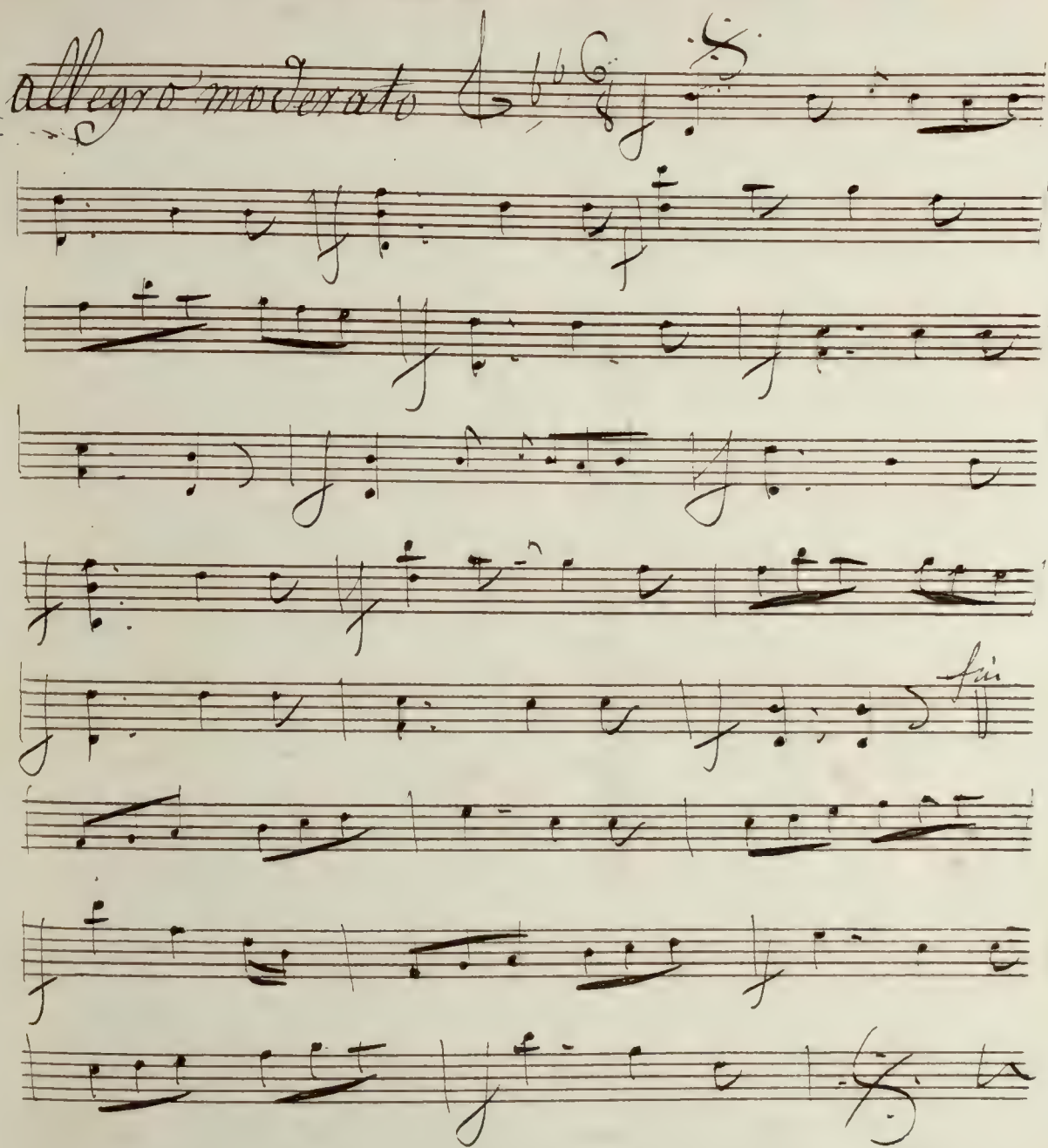
fin *il faut partir*



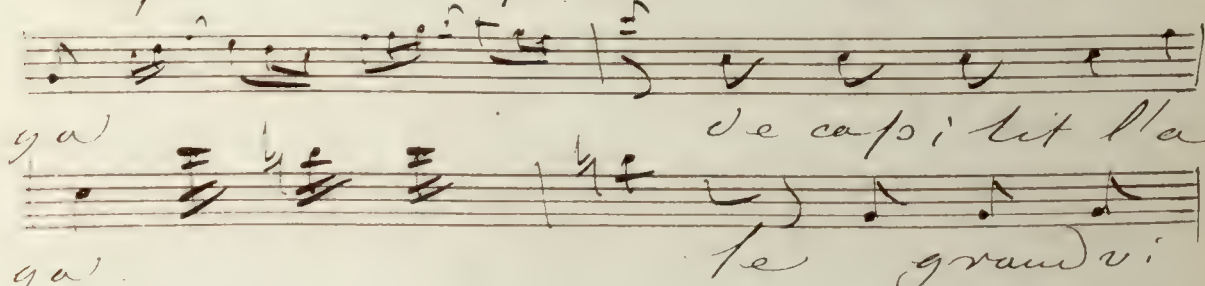
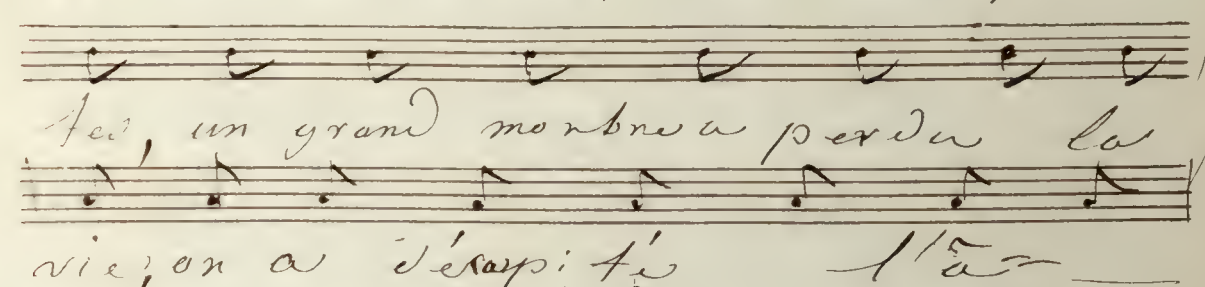
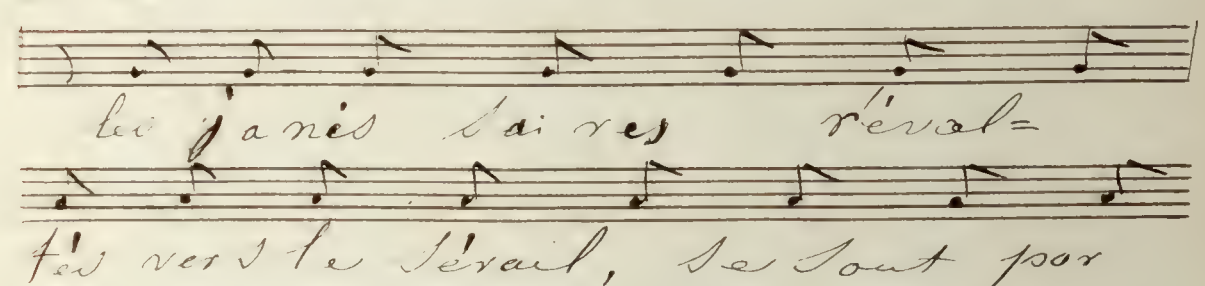
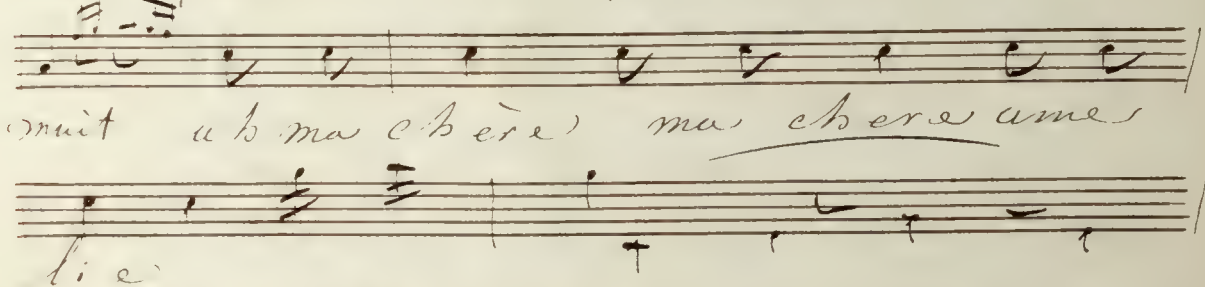
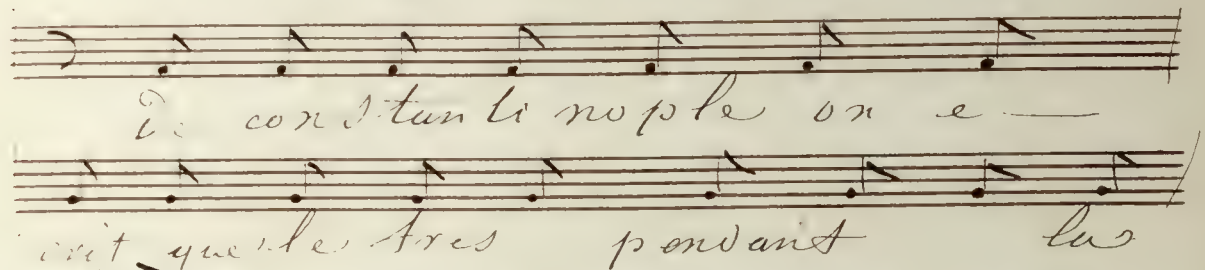
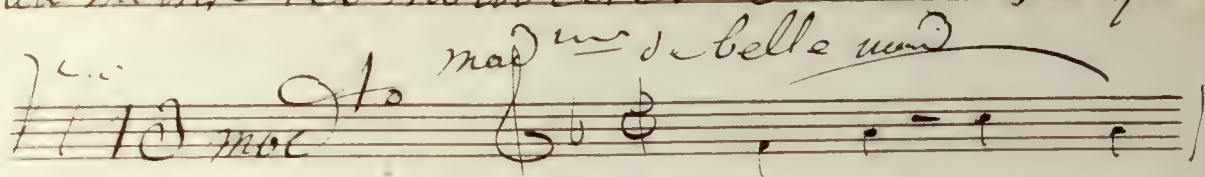
fin du 1^{er} acte



Entracte



au moins les nouvelles de la Turquie



Sir et a te ra le grand vi
Sir et e te ra
et le quatuor un in cen
sie a con du mè le fan
bourg de pe ra le faubourg de pe
ra ab se fre mis lorsque j'y
pense mes dames vous ne couter
pas quelle in diffe rence quelle in diffe
rence quel embar
ras l'heure s'a van ce quel embar
as quelle sup plica quel sup plice

Ernestine

ras l'heure sa vance et ma
l'heure l'avance le perfide le per
tant en fi net *Suivie*
fide ne revient
pas quel embus ras l'heure l'a
pas quel sup
le grand visir l'a gu le faubourg de se
vance quel embus - ras l'heure l'a
pliee quel sup plie l'heure su
rare je frémis je frémis lorsque j'y

vance et ma tante n'en finit

vance le per fi de ne revient

poude a sous ces malheurs

pas et ma tante n'en finit

pas le per fi de ne revient

la a sous ces malheurs

pas n'en finit pas n'en finit

pas ne revient pas ne revient

la a sous ces malheurs la a sous ces malheurs

pas ne revient pas

la a sous ces malheurs la



mon oncle n'en a pas d'autres

750 *Ernestine*  tout est cher

lui de mouroir a terre

tout est rap pel le vieup

tems et de ces travaux j'en suis

sure le plus jeune a vingt ou trent

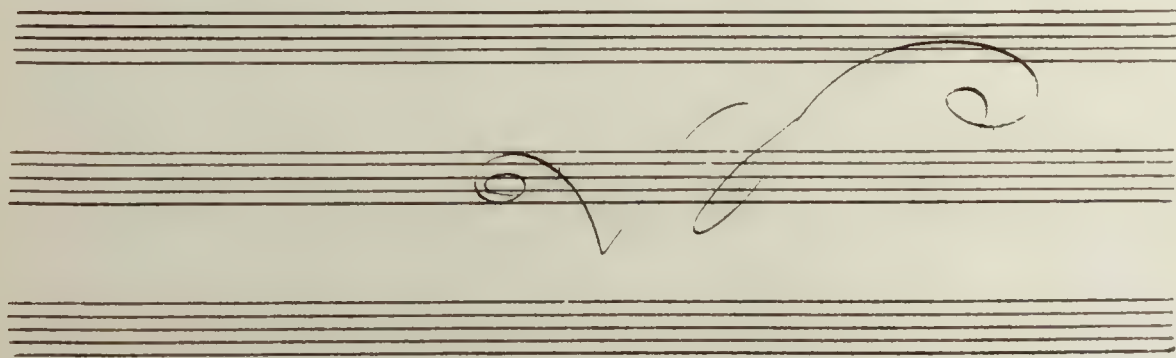
ans  Plan le rot

l'ant lui peu vait lant

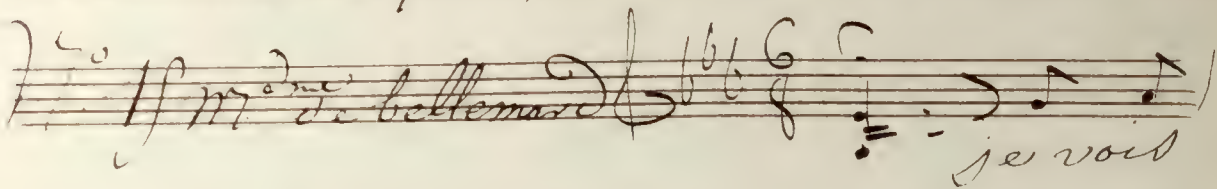
l'anne en faire doit sur la li

èvre l'autre a re cant - est le ce

gard second des - fil du che
val de Bagard. tous ces noms
la sont beaux sans doute
mais j'ai bien peur que tôt ou
tard que le ro land est le ce
gard ne nous laissent en rou
le ne nous laissent en rou
le ne nous laissent en rou
le



bien mal a propos elle me l'on n'a pas



bien ce qui vous cha grine et je con-
cois tout vos secrets paurres en

fant je vous de vone on a de

range vos pro jet on a de

rage vos projet -

mais mon ne

vous qu'un bon esprit di ri ge

a bon a tat tiens par zelet par

gout avec bonneur jamais il ne tran

sige il est fran cois le voir avant

tout avec l'honneur jamais et ne trem-
ble et est franc le devoir avant
tout le devoir le devoir avant
tout le devoir le devoir avant
tout

qu'il vienne 2 couplet.)

mais non je me ravise)

N^o 16 m^{me} de Bellemard

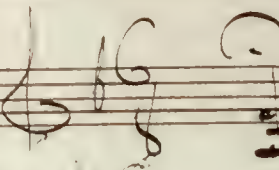
tous ces papiers la l'oe l'oe me causer un
effroi sans pou voir et les nou-
velles j'en suis sûr trouble à nuit
encor mon Tom meil je crains


100 si les a cheres que mon es
 port e pouvan te toute la
 nuit ne voye en reve le grand vi
 vir de ca pi te toute la
 nuit ne voye en reve le grand vi
 vir de ca pi te le grand vi
 vir de ca pi te le grand vi
 vir de ca pi te


et q a de quoi comment pardi
 (H. 17) gaspare un pas cil
 depit le con hors grand u moi

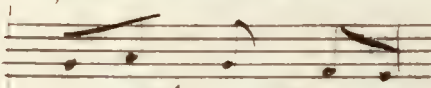
j'en la blame guère. Lorsqu'on en
s'end lorsque l'on voit et qu'on ne peut en
tout on n'a pas vous comprendre sur la
chose est claire ma da - me
n'a pas tort vraiment et quoi qu'elle dise
quelle fois de j'vois bien qu'on vous
en feriez au tant si seulement
vous étiez une heure à sa pla -
ce. oui moi qui mettez vous à sa
place ce oui moi qui met -
tez vous à sa pla - ce


ci devant lancier oh com c'est vrai

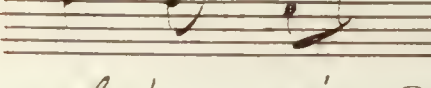
N^o 18 gaspard  si quel


 qu'un avait la mine de me

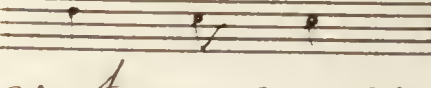
 tra caser un peu, i'aime


 vieille ca va bine qui fi

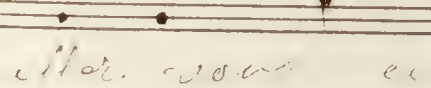
 vait en cor bon feu d'après

 cela je ma gène qu'en no

 sera pas bon cher avec

 votre ca va — bine gaspard

 aller vous cou cher gaspard

 aller vous cou cher

qu'il y ait des femmes a leur legere pour
V^o ^{am^{te}} ^{amitie}



on ne s'en vaine d'a dres de



nous observent sans us de



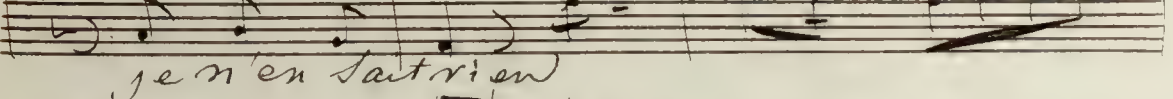
et lisent dans nous yeux



les femmes in fi de les



je les plains bien mais comment donc font elle



je n'en sait rien

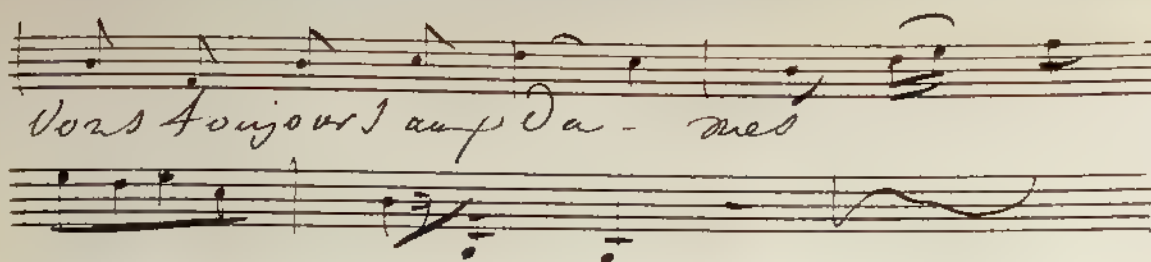


je n'en fait rien



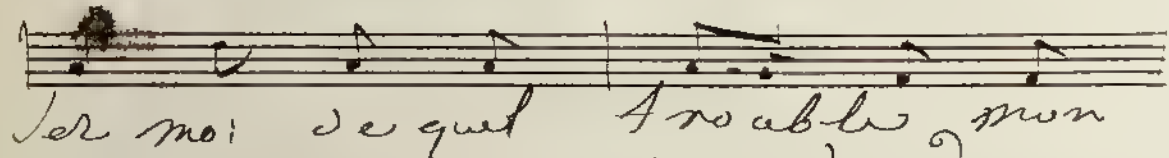
Grand Dieu Si Doux
Amelie 2 en as

lieu votre mon attente je vous
vois monsieur permettre ^{que je}
fasse avertir ma tante non res
ter de graces rester ^{le colonel} d'un res
pect que l'on doit aux femmes ja
mais nous ne nous car- tons
a l'encre ni nous res-
tons mais nous ce sont toujours au
jourd'hui mes a l'encre.
mais nous risit tout mais nous ce.

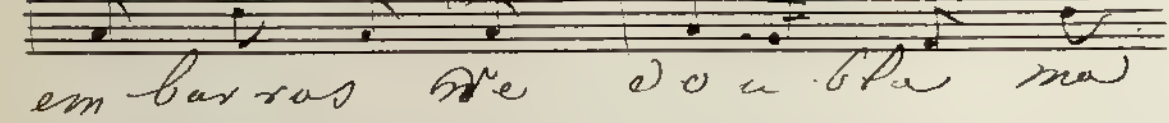


ma bonne amie Rien rien

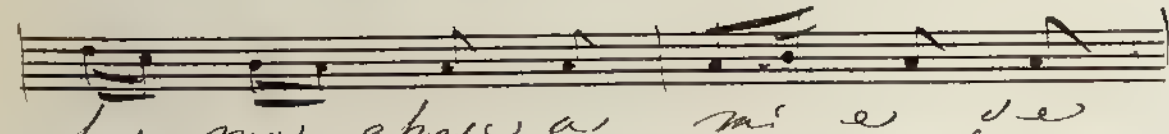
N° 23 amette lais



coeur est a gi - te ^{adieu} ton



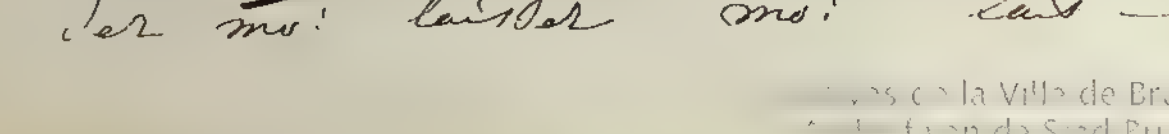
cu ri o si té pas



grace et plique toi ^{amitie}



lais



lais

let me: leave me: leave
er me: leave me:

ma bonne amie que j'étais

770 24 Douard

repond

Donnez moi tout que j'ai gué

re rend ma présence importune

neuf en vérité je ne puis croire en

ce ~~est~~ me que tout cela soit de ri

sup que tout cela soit de ri

en f et bien te

jo s'enant pour me -- de la je

vais a mon tour le grognier j'en vais a

mon tour le grognier puis qu'entre e

pour souvent on se qui rel -

le pour le plaisir de se raccommo

der puis qu'entre e pour souvent on se qui

que rel - le pour le plaisir de

se raccommo der pour le plai

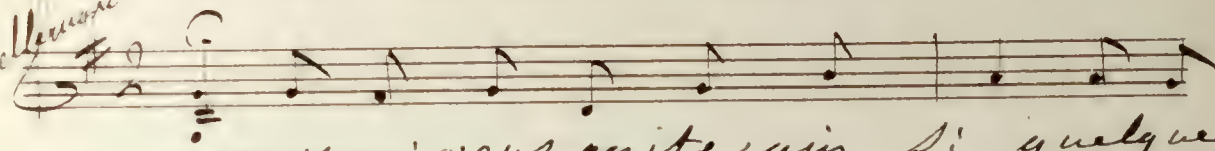
sir de se raccommo der pour

le plaisir de se raccommo

der

750
77.26 de notre embarras

no 2 de belleme



mais qui vous agite ain si quelque
chose vous tourmente vous même ma

chère tante appliquez moi tout ce

ci c'est une cynisme sans doute en vain

joie et je conte ma ciance est

en de route et mon esprit en de

fant je crois qu'il faut être femme ou bien

le diable madame pour en dev: ner

ner le mot pour en dev: ner

mot pour en dev: ner le mot pour en

ner le mot

oh c'est différent cela madame

N^o 27 Ernestine

eh
bien monsieur dans ce mo-

ment il est fort mal je vous l'as-

su-re non non vous vous trom-

per comment j'en ai la preuve

Su-re j'en ai la preuve

Su-re

le colonel
oh d'après cette

preuve la je me tais

je vous le con-til

le ma dame pour tant
vous di ra quil se porte a mer
veil le quil se porte a mer
rait - le

non madame ceci est tres terrieux
Hug le colorel *moeto*
son de
voit d'ouard s'est ecar-te vous escompte
rien en vain l'indale - genre il est cou
babbet ma se vi - ri te voit
echa fer en cette circonstan -
ce
il faut que
nos loip aient leur cours

La fante est trop s'ignee de l'ame

il garde ra les arrets quinze

jours il garde - ra les arrets quinze

jours pres de sa fem

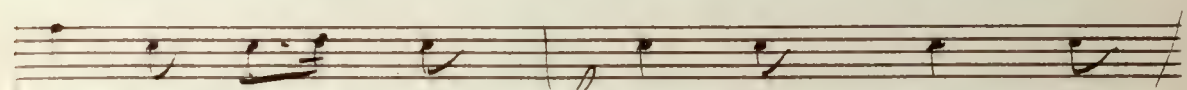
me sui les ar rets quinze

jours pres de sa fem - me pres de sa

fem - me

Souviens-toi De me I conseil

N^o 34 all^{Mo}



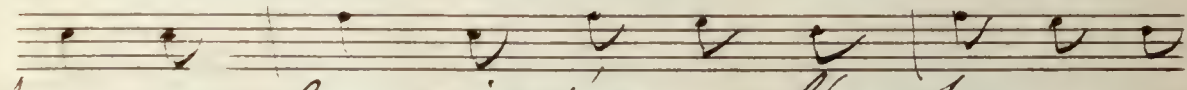
ma vie est bien un vrai ro



mon qu'on peut in fi tuler fo



li e) il n'a ni un d'ui



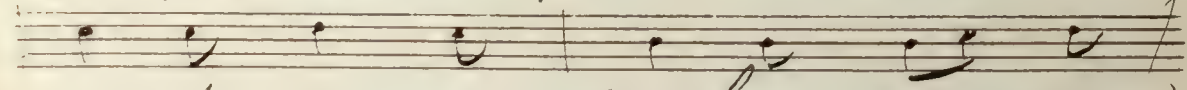
te ni plan mais d'amour l'an frigue va



ri e



par mainte' pido des son



vent j'ai su jus ti fi es mon



titre j'ai su jus ti fi es mon



titre comme il faut un venon

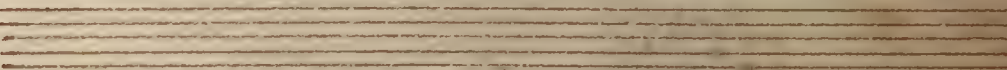
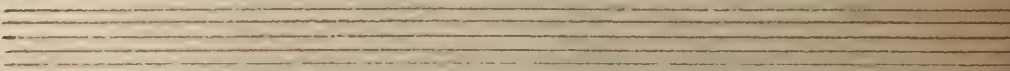
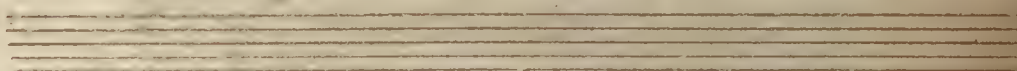
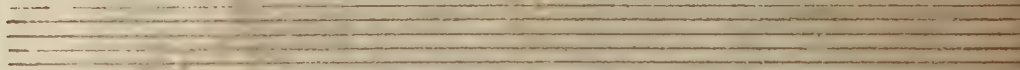
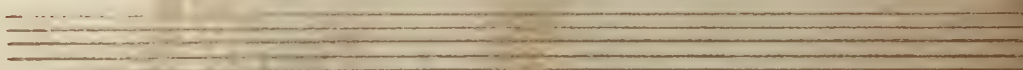
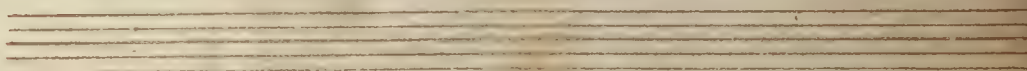
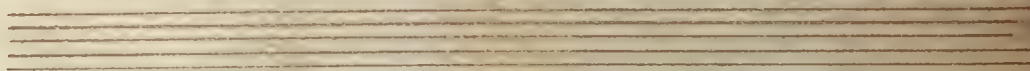
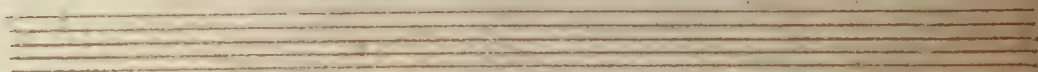
ent l'himen a mon dernier chap

u comme il faut un de nous

ent l'himen a mon dernier e ba

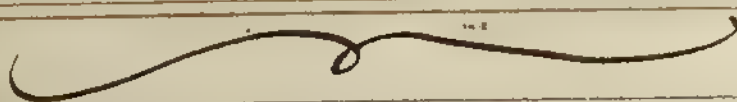
tre tre l'himen a mon dernier

ba po — tre)



amelia

1^{re} violon



overture

all^o $\text{B} \sharp \text{C}$ p

pf

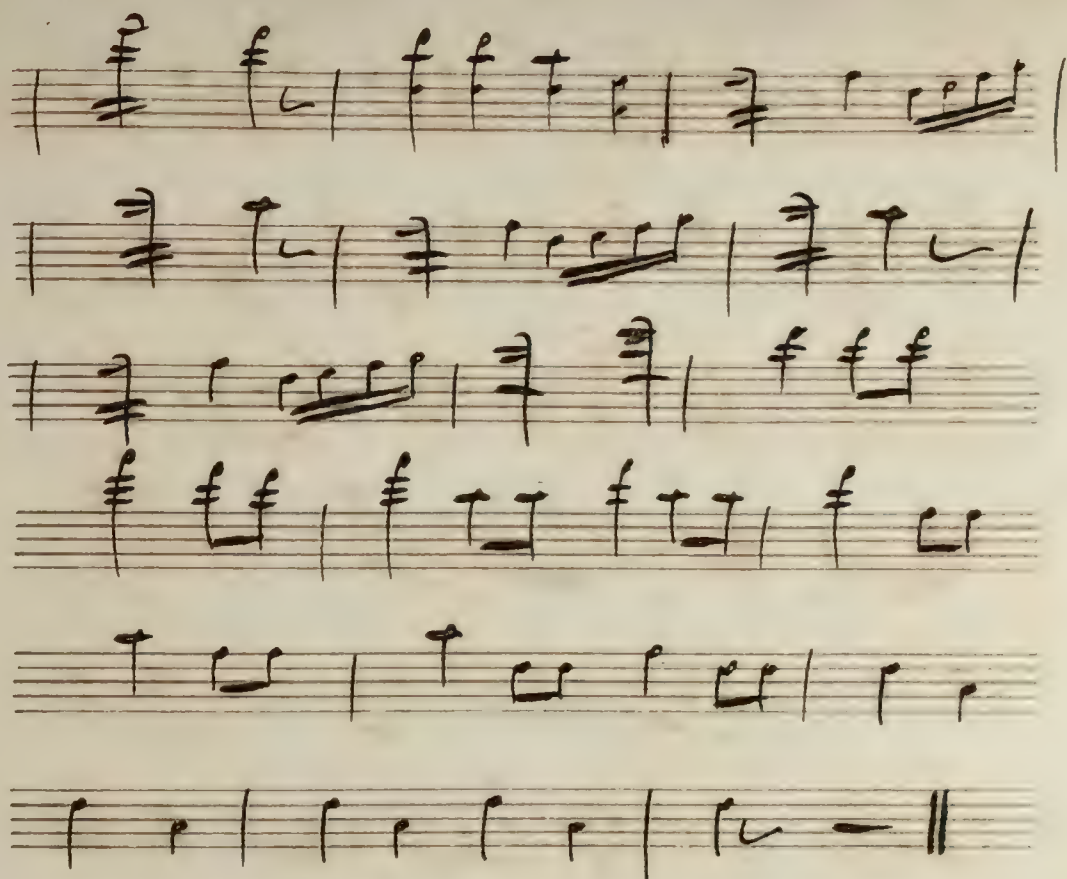
3

6

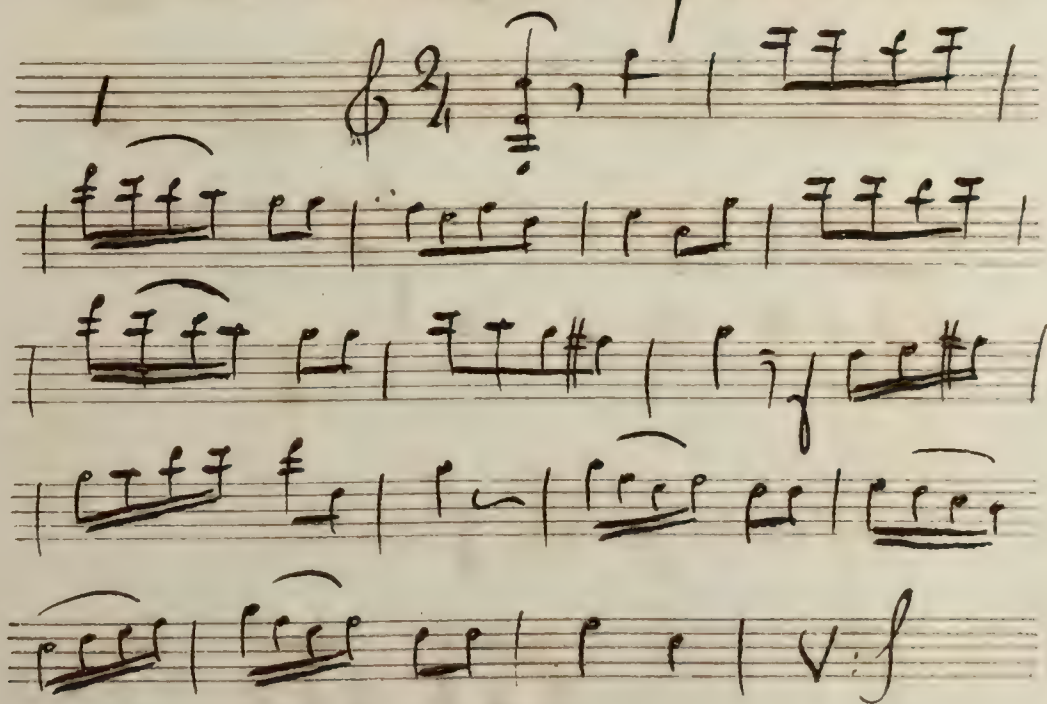
A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, historical style. The final staff concludes with the instruction "Volti subito" written in a decorative, flowing script.

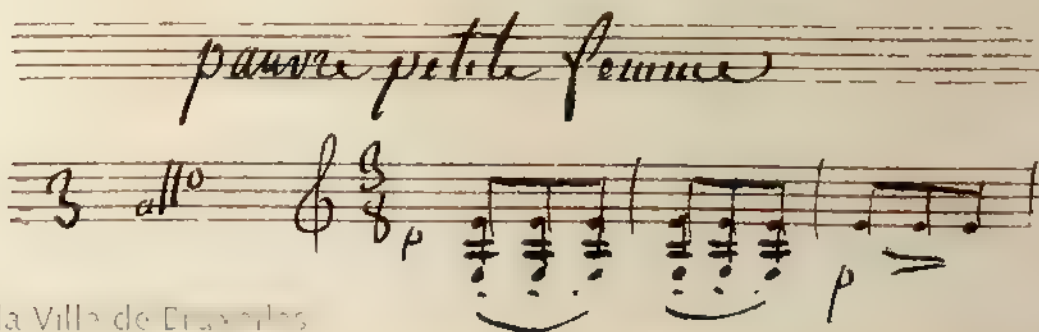
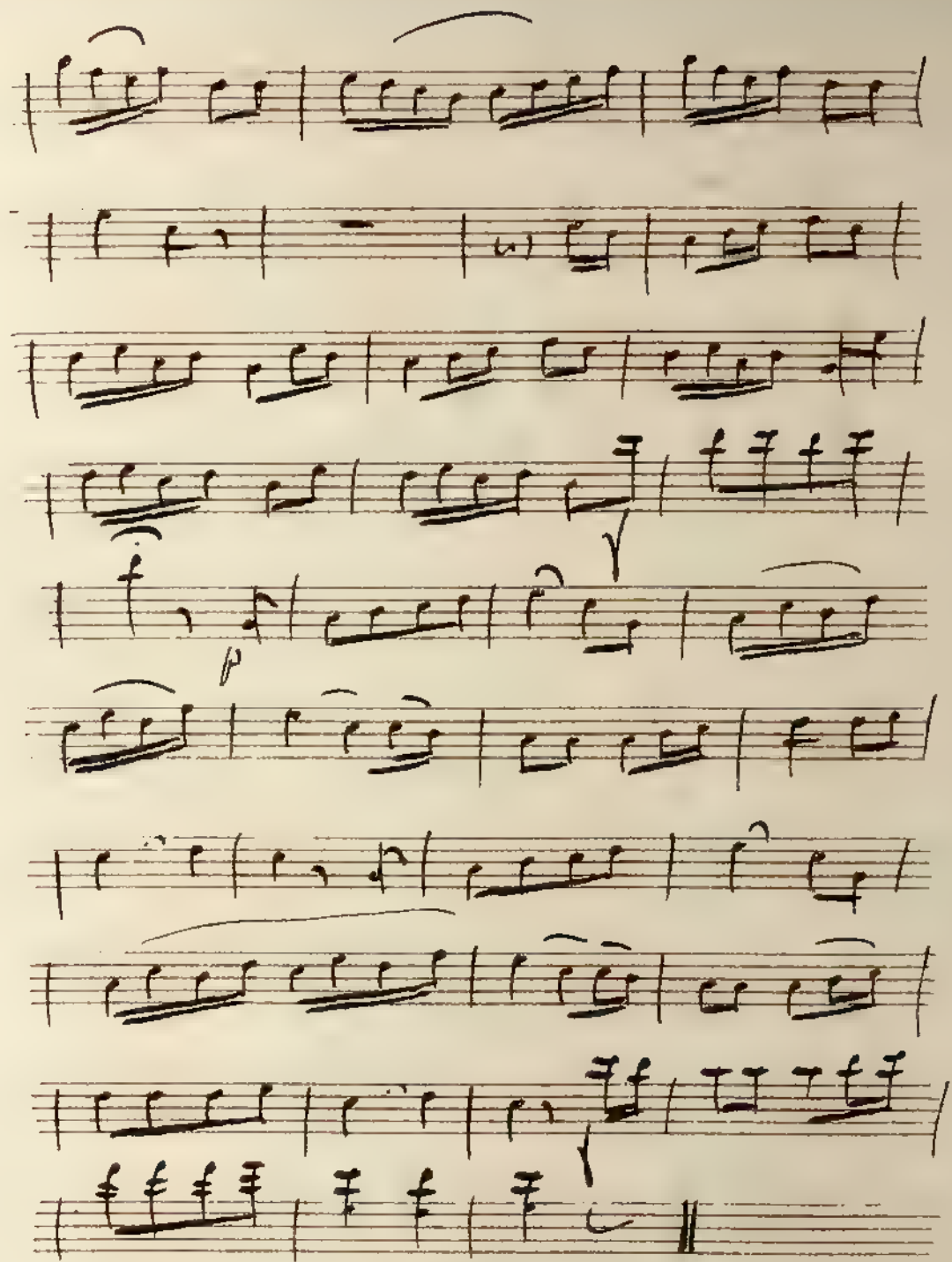
Volti subito

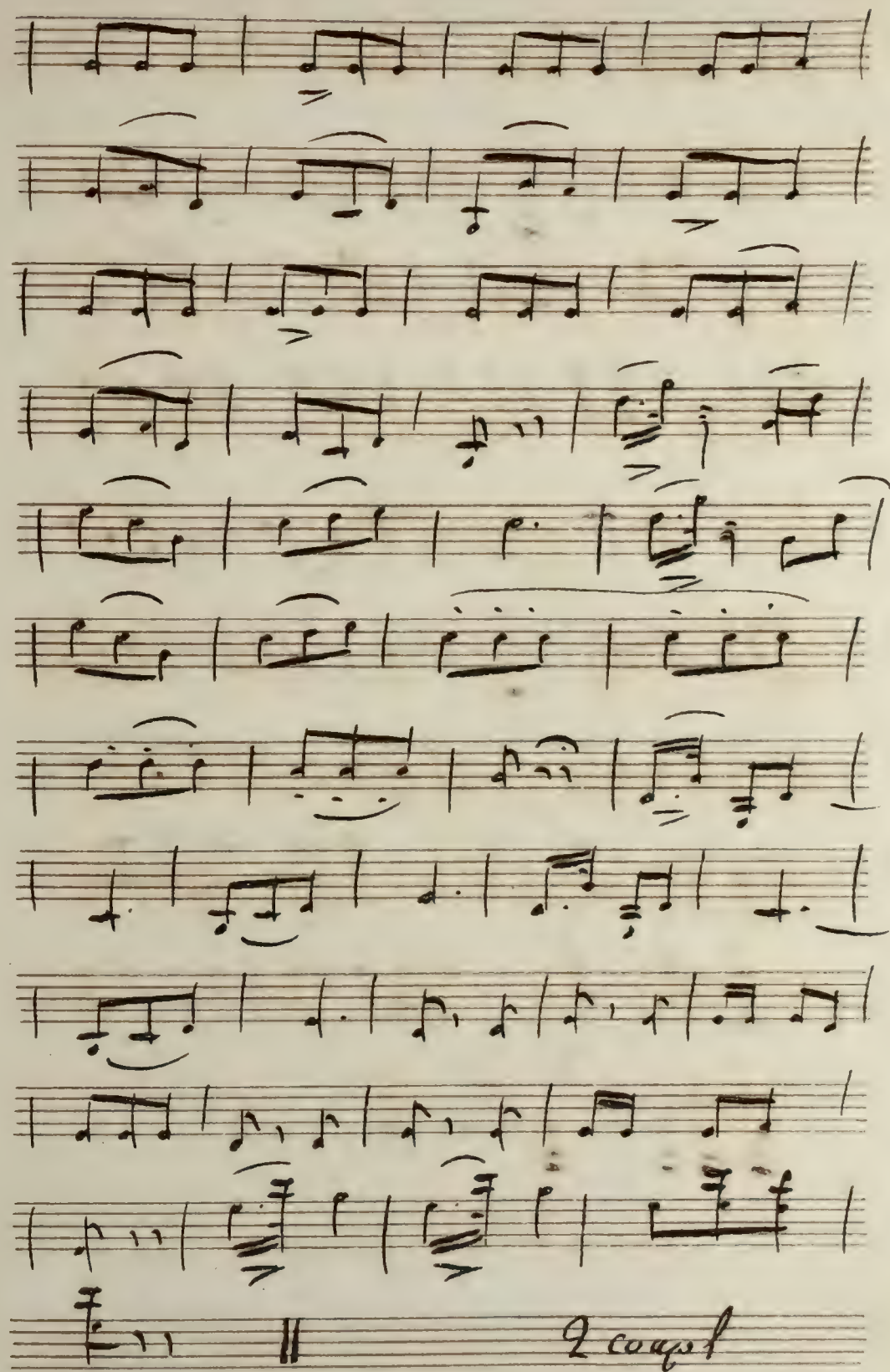
A handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time, as indicated by the 3 over the first measure. The melody is written on the upper staves, and the accompaniment is on the lower staves. The lyrics "The Rose Tree" are written below the melody. The score includes various musical notations such as notes, rests, and bar lines. There are some handwritten annotations, including "pulla" and "ff" (fortissimo). The score ends with a double bar line and a repeat sign.



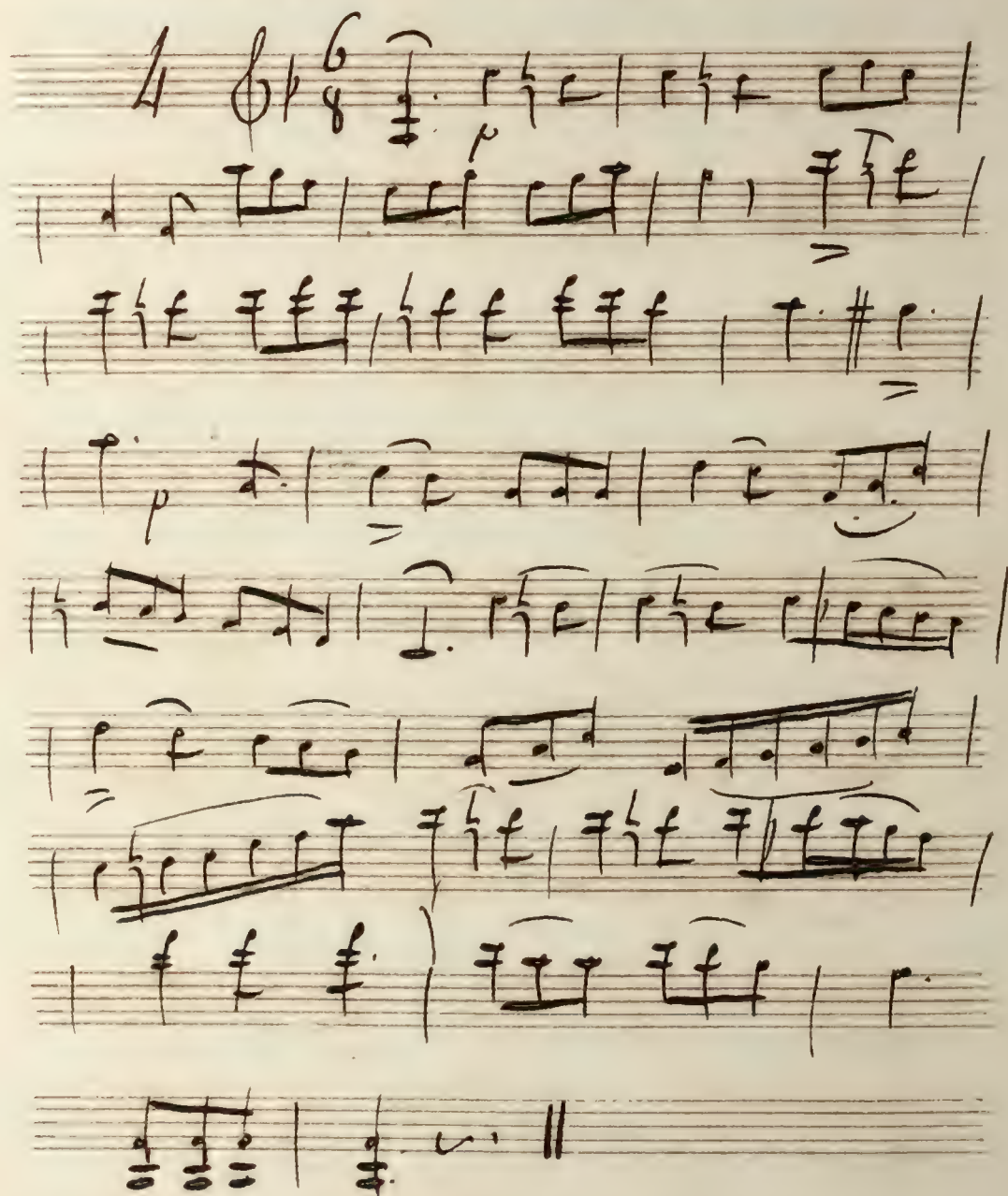
de toutes les facons



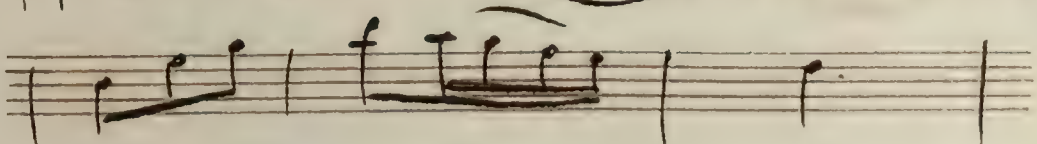
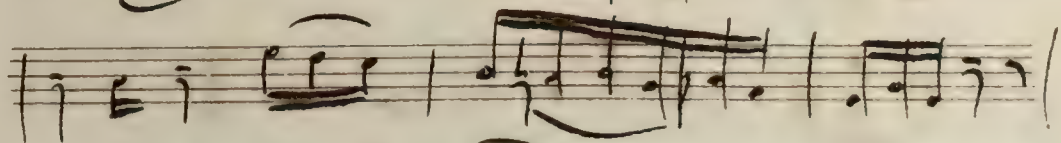
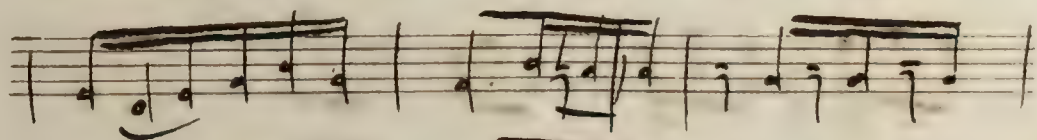
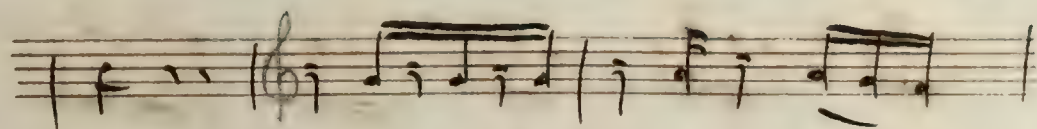
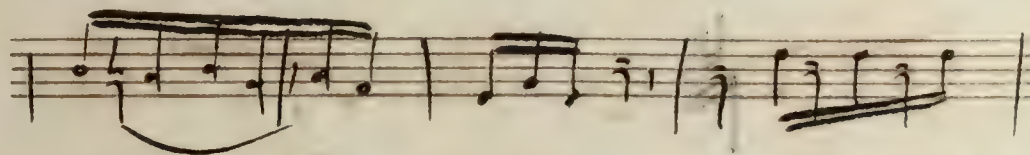
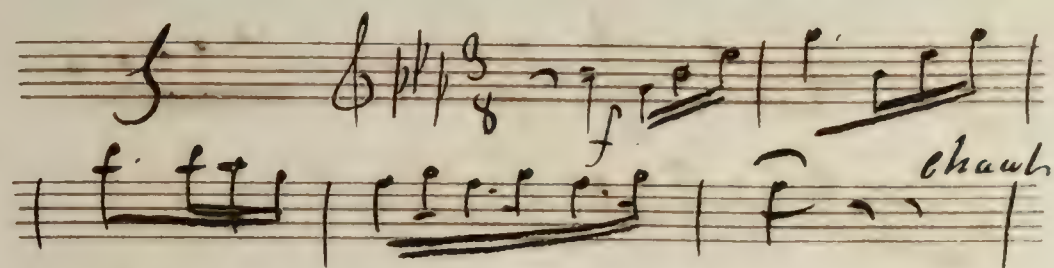


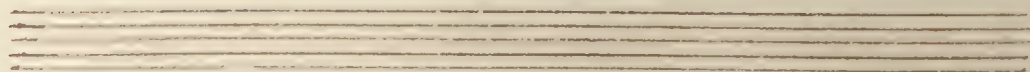
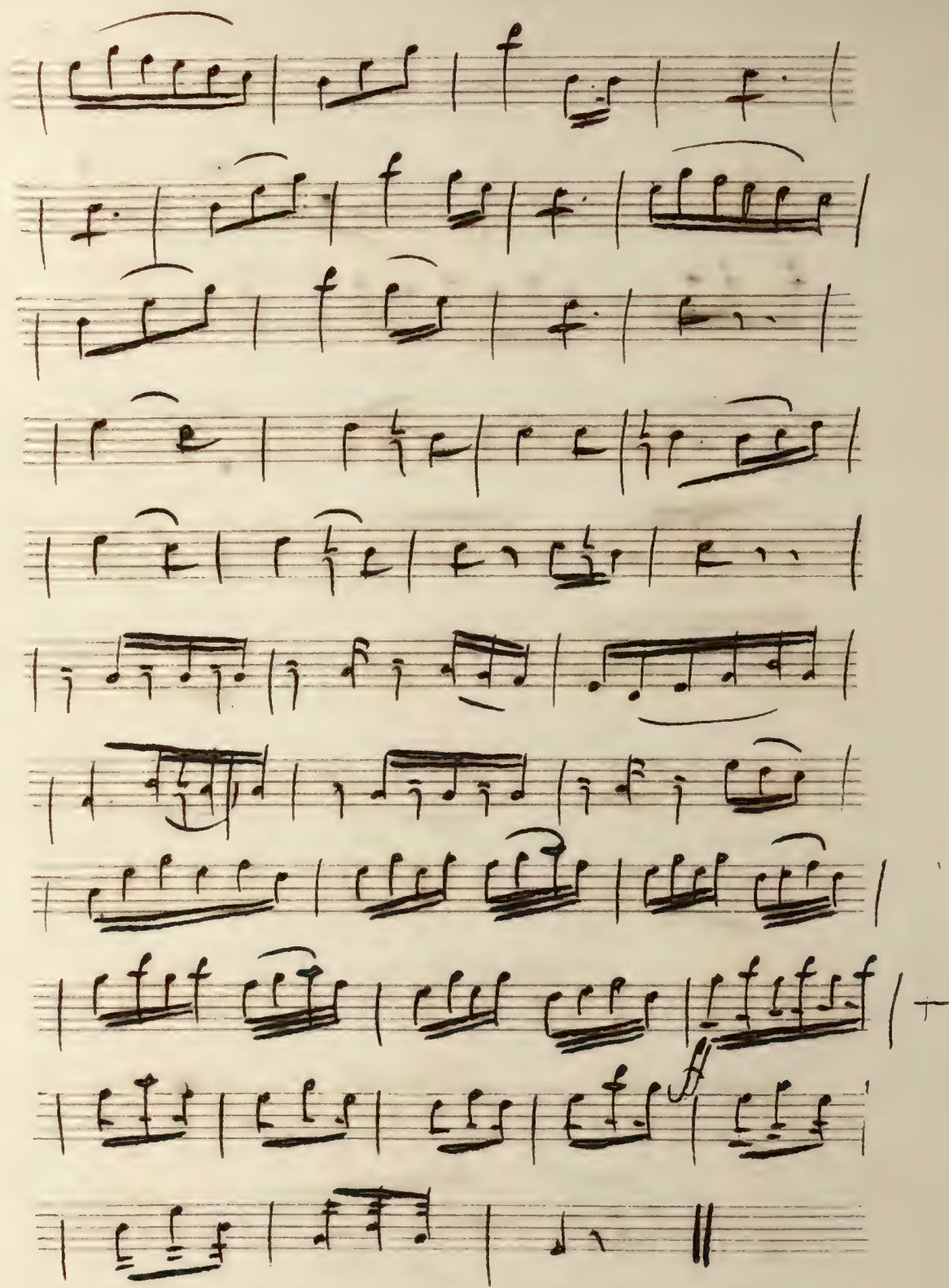


au bout du monde



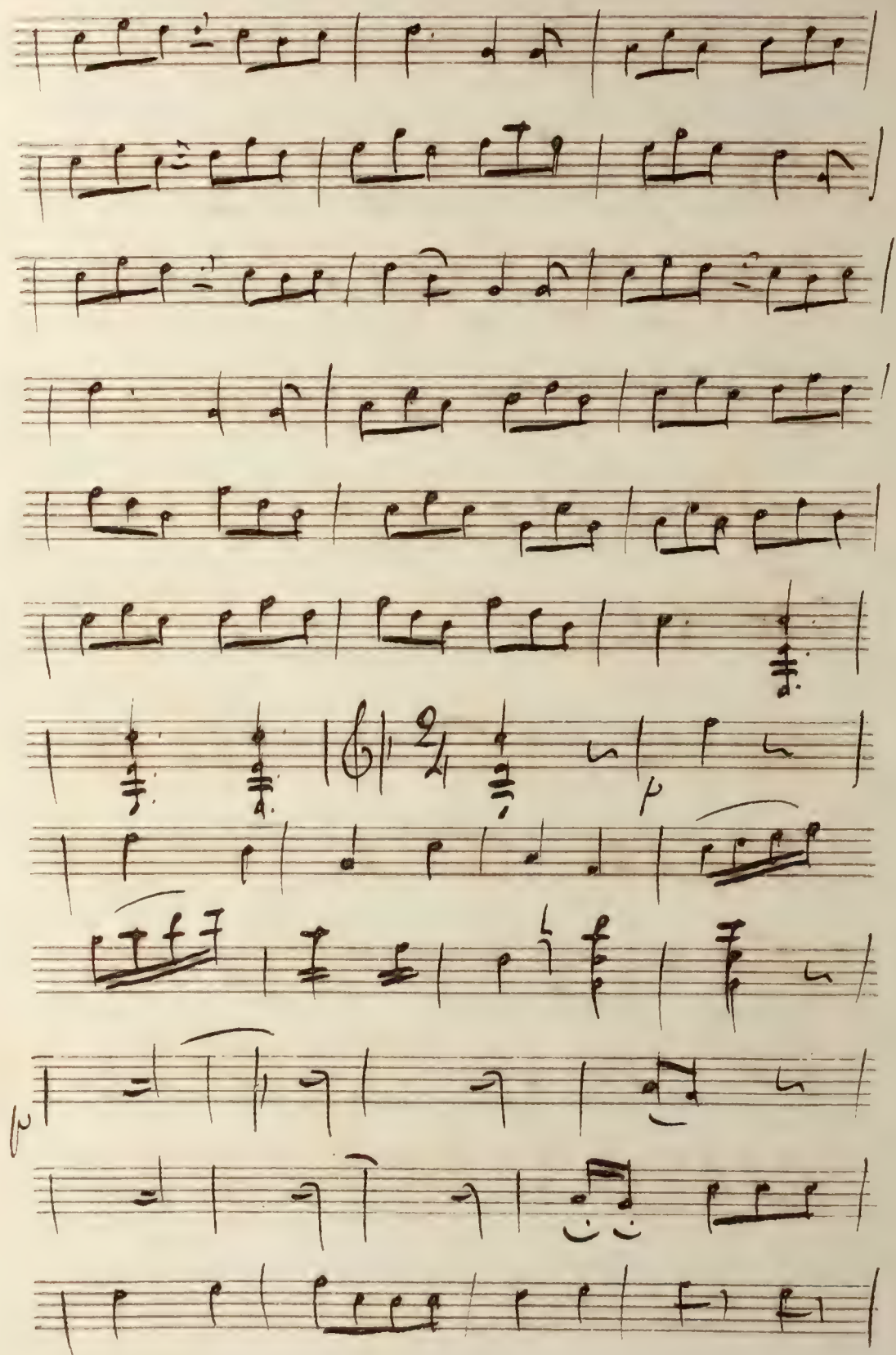
ils ont bien raison

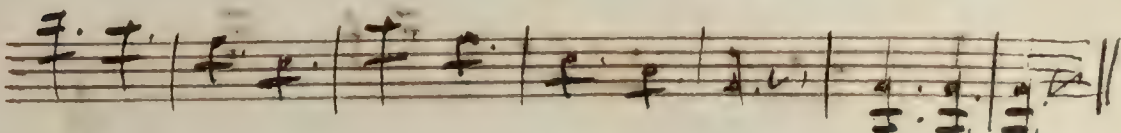
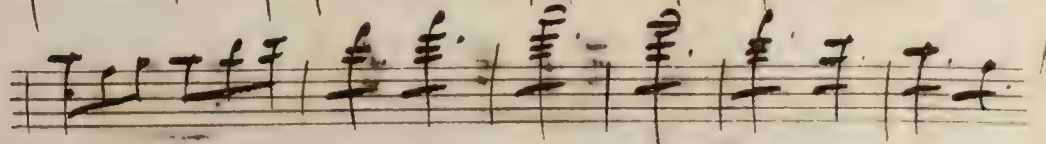
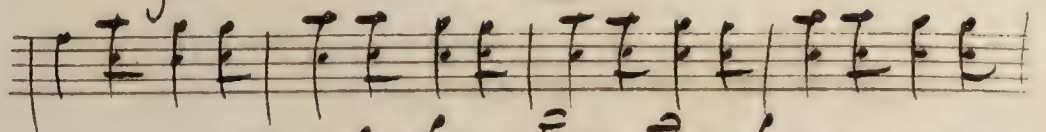
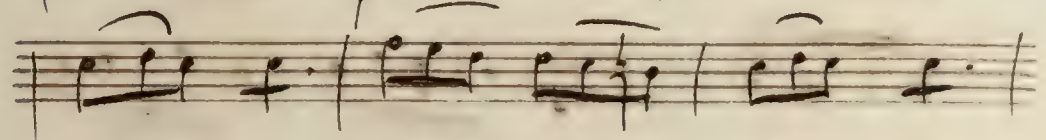
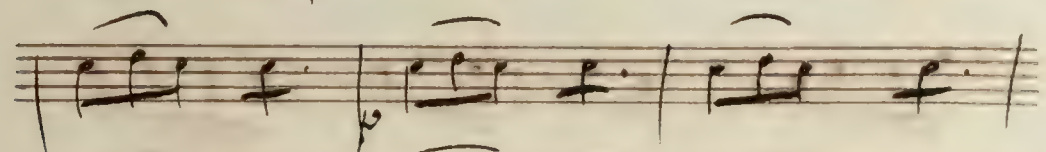
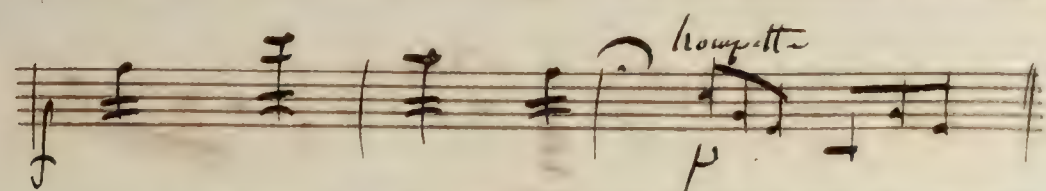




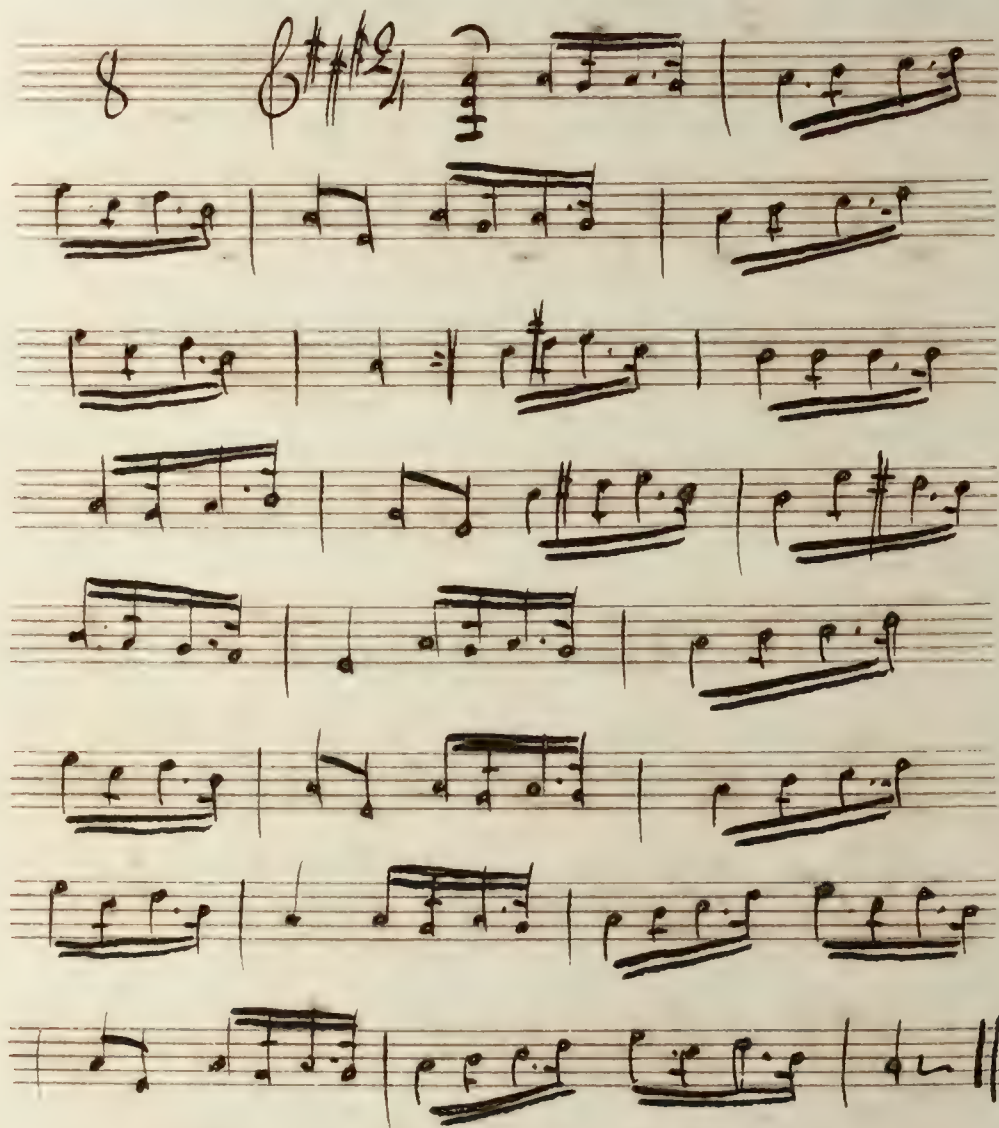
Dans le chemin creux

Handwritten musical score for the piece "Dans le chemin creux". The score is written on 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. A large number "7" is written at the beginning of the first staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several triplets indicated by a "3" above the notes. A dynamic marking "p" (piano) is present in the second staff. The word "puller" is written above the notes in the ninth staff. The score concludes with a double bar line and a repeat sign in the twelfth staff.

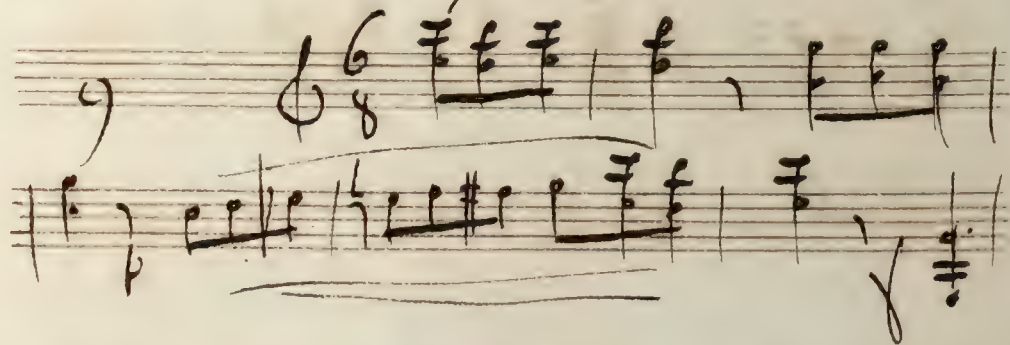




Sur les beaux hommes



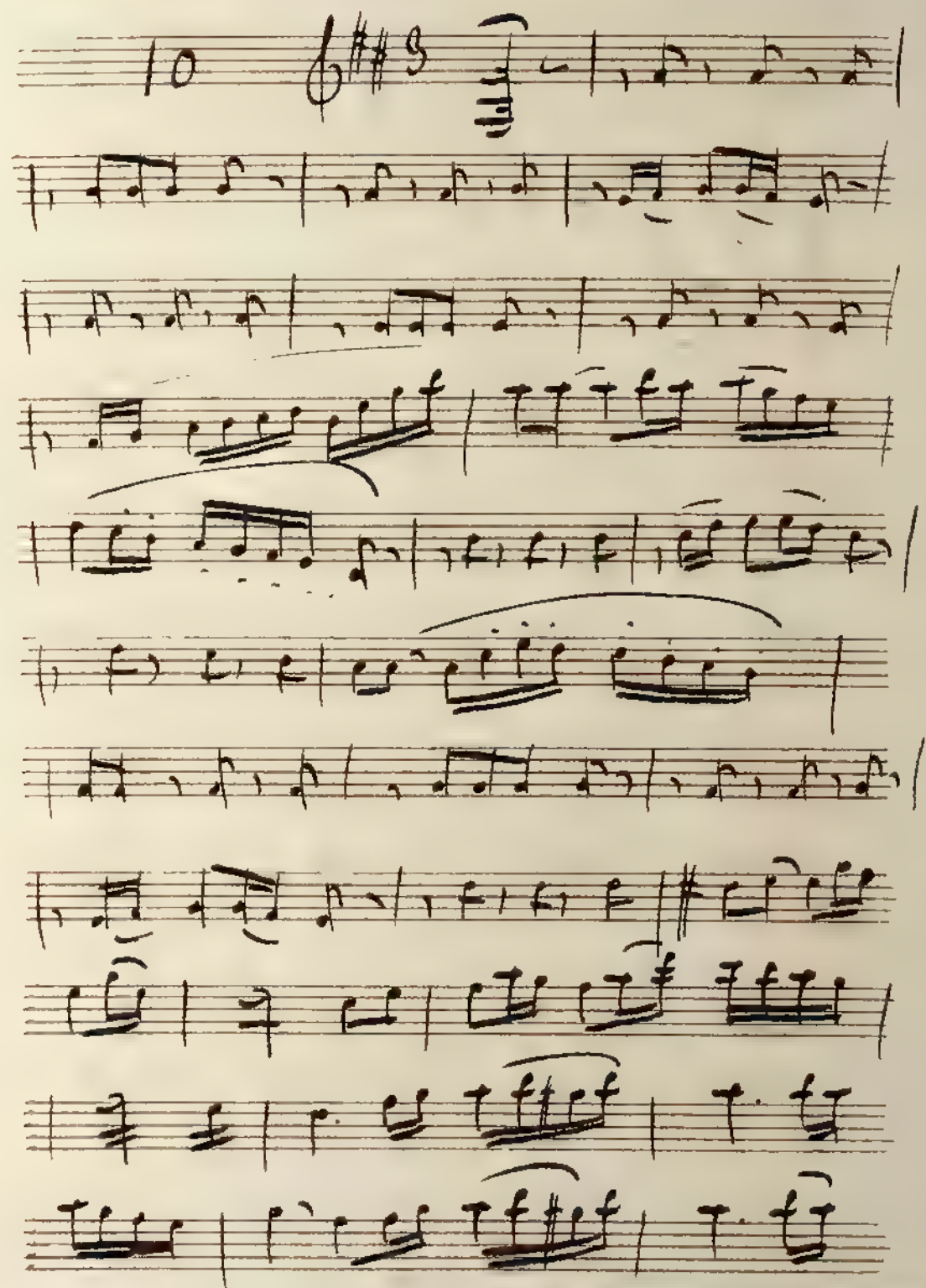
a mon Regiment



A handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The final staff concludes with a double bar line and the handwritten text "2 coup".


Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The final staff concludes with a double bar line and the handwritten text "2 coup".

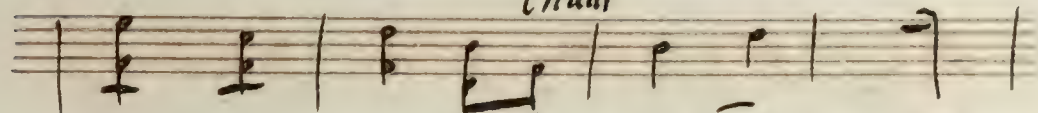
Rapport ou madame

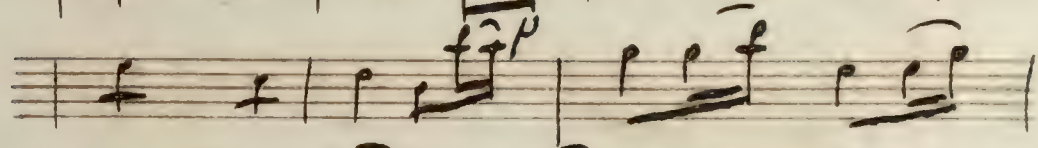


2 coupes

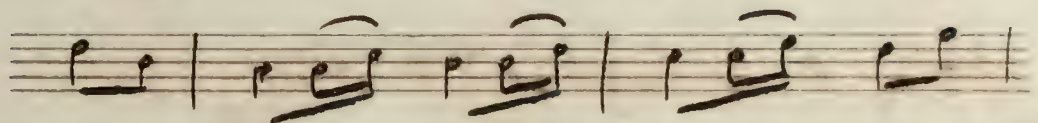
a la pointe du jour

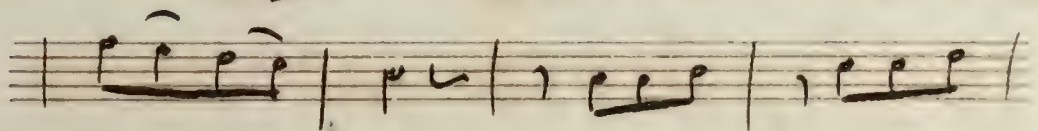
11 all. allai 

chant 

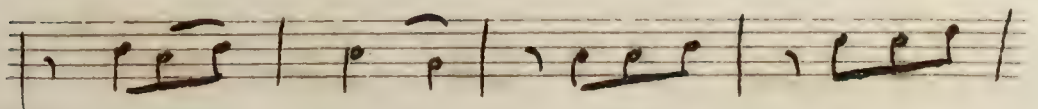




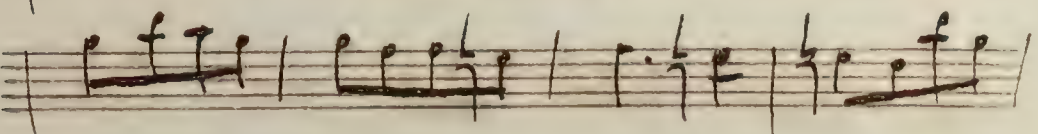


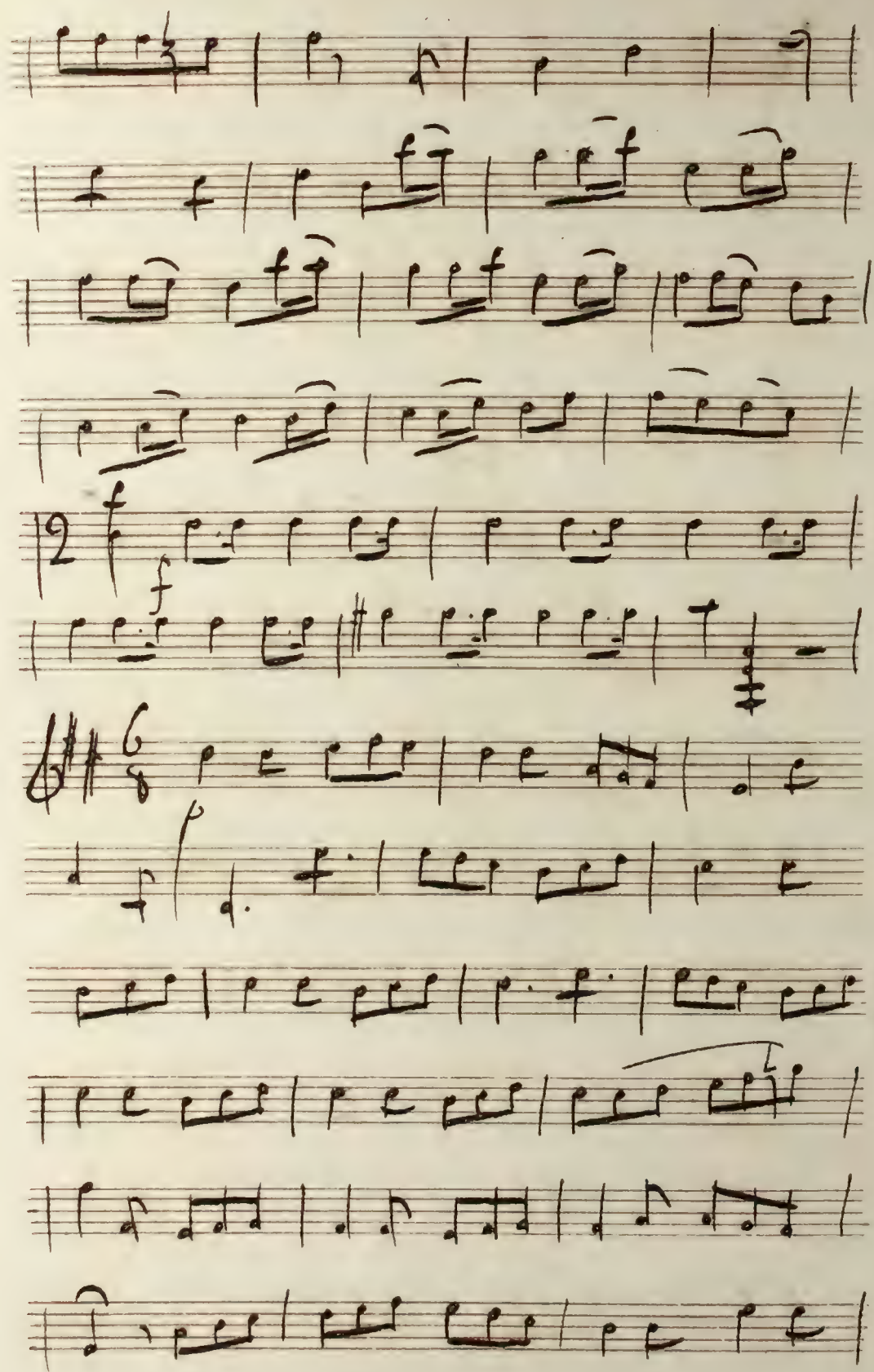


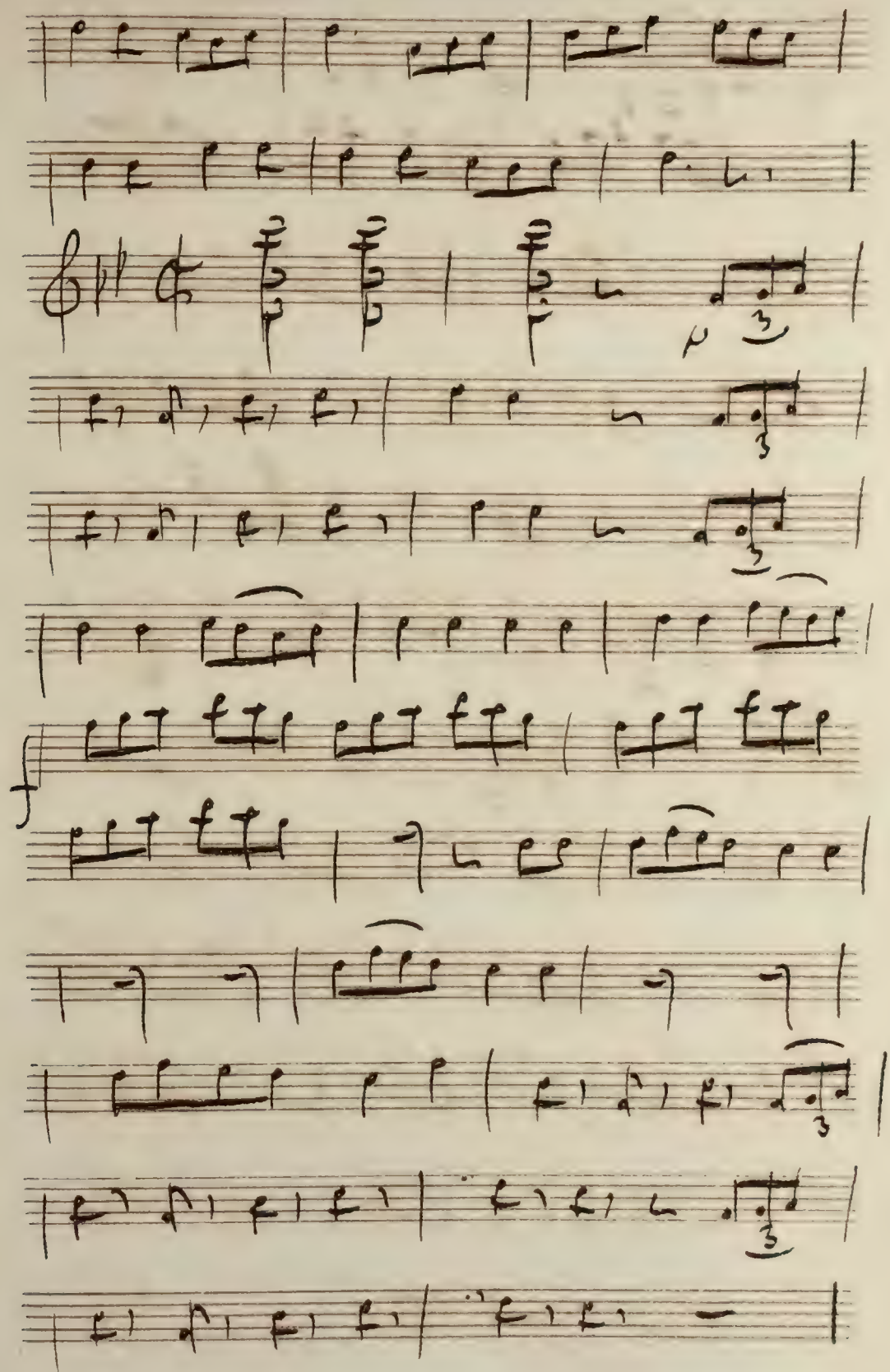


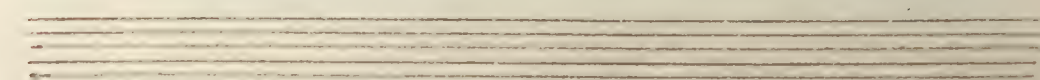
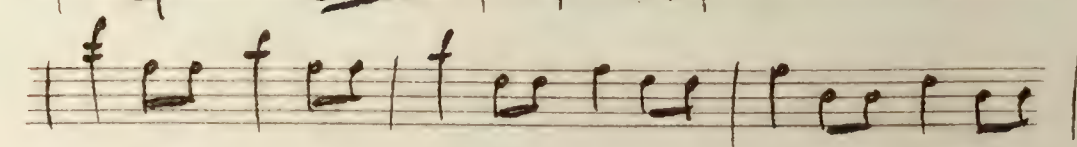
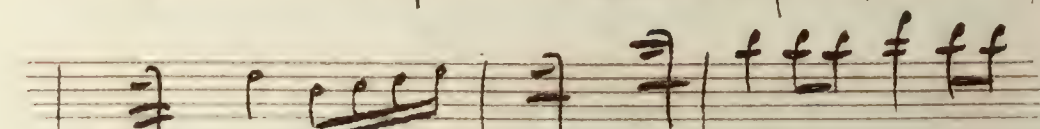
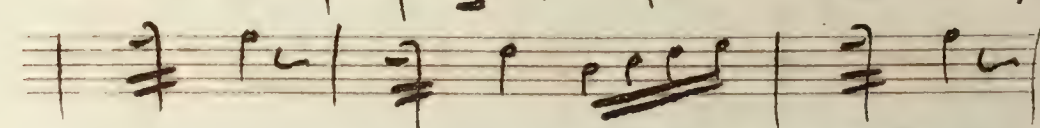
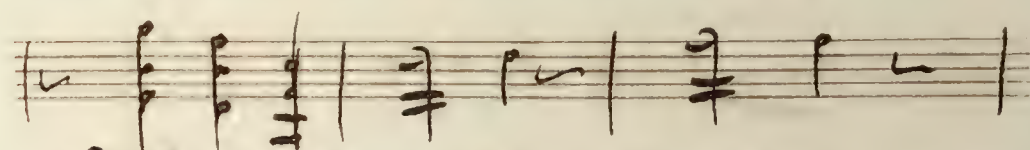
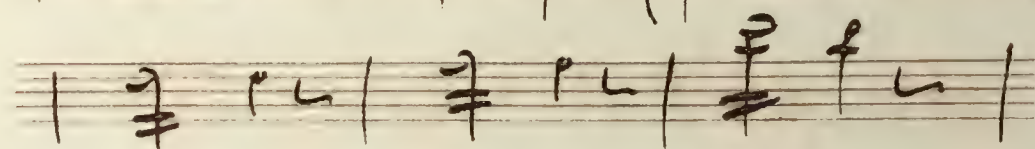
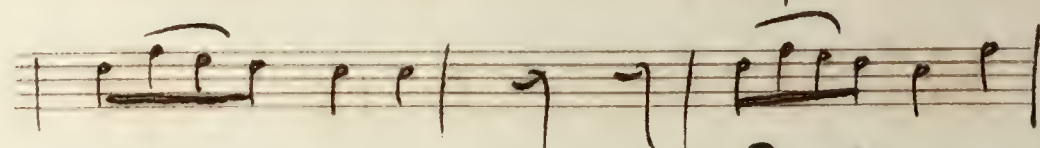
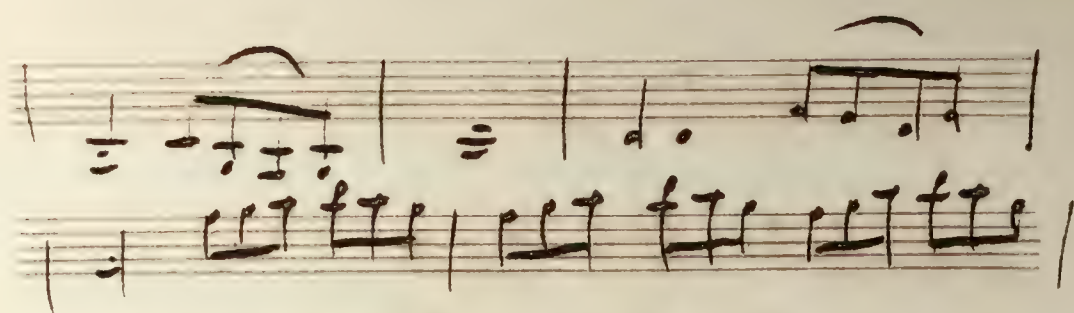


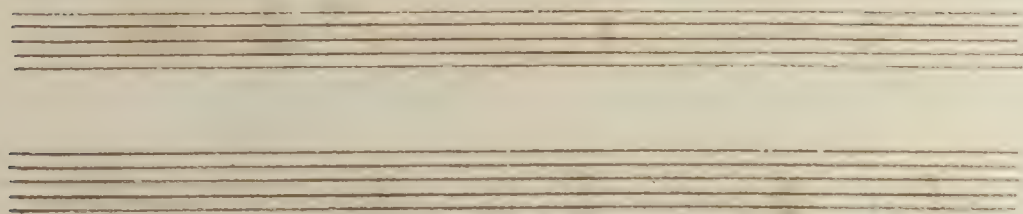
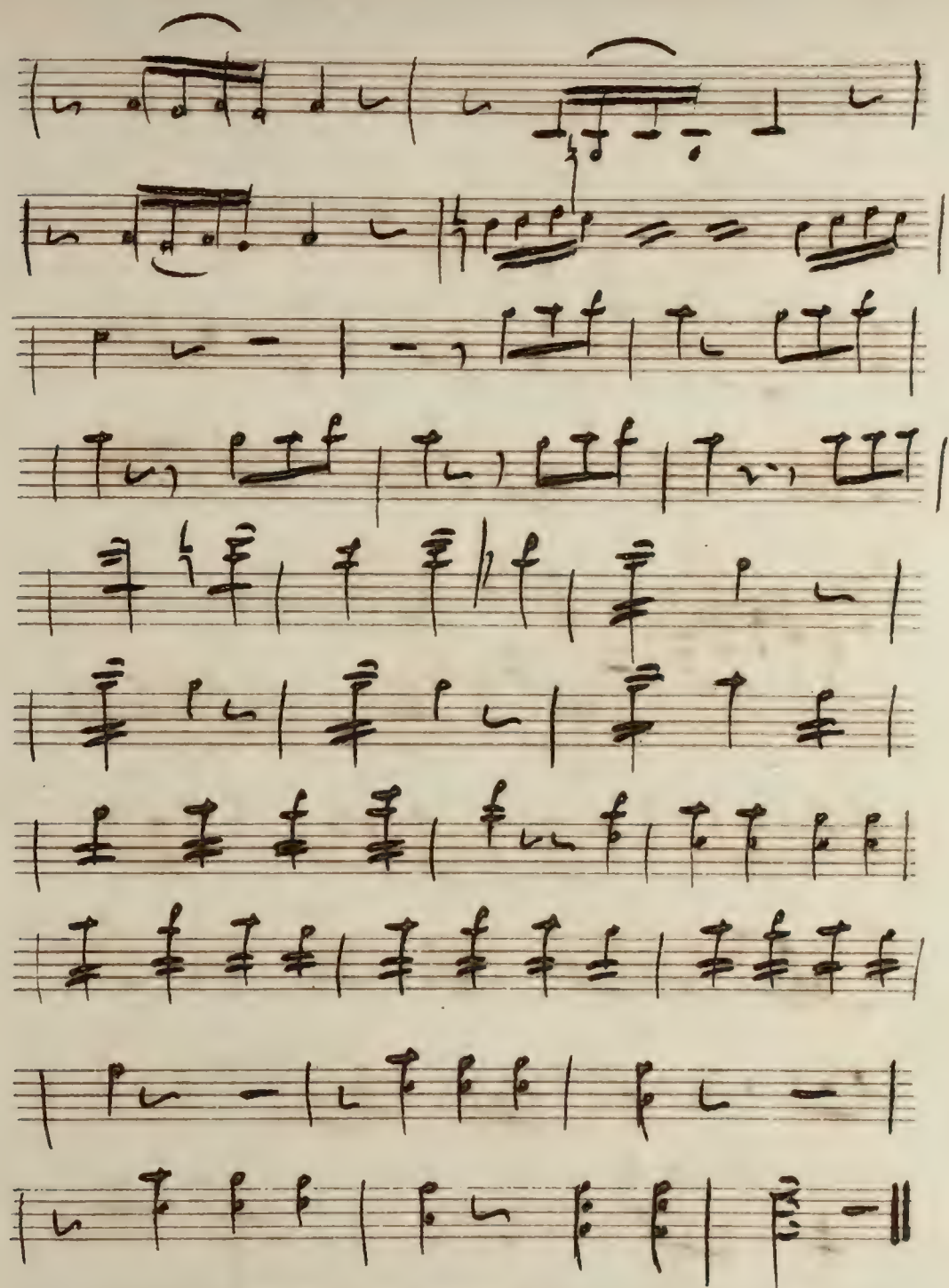




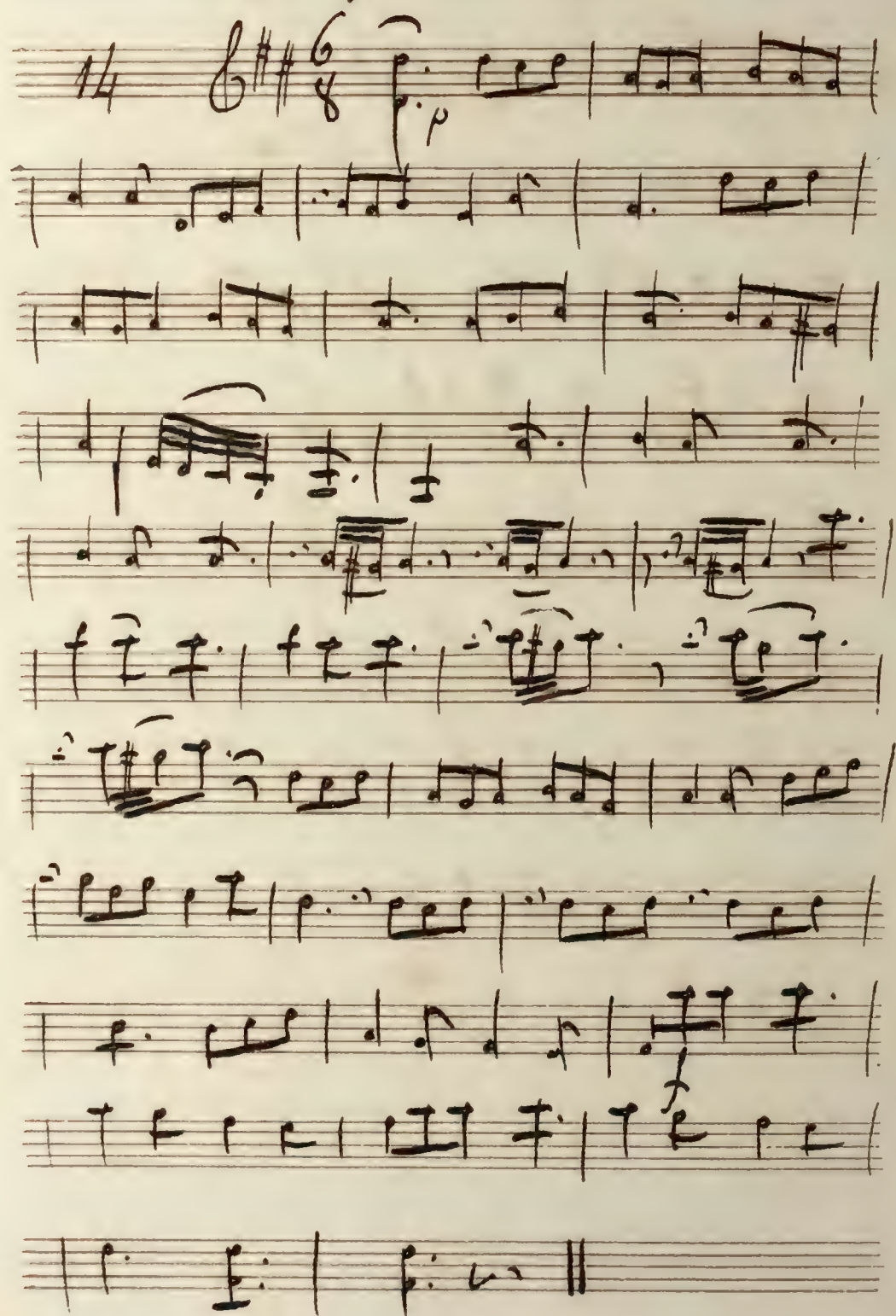




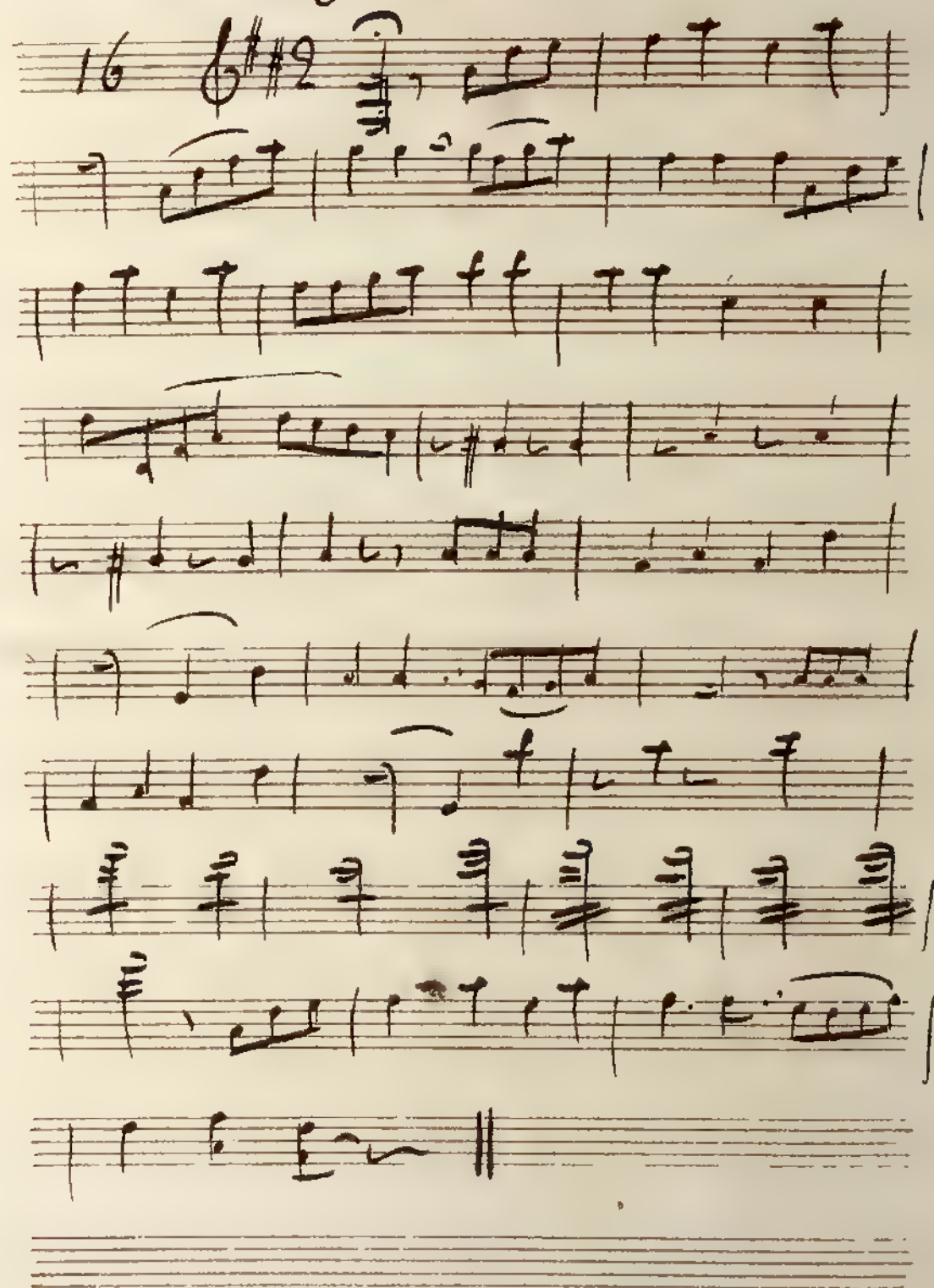




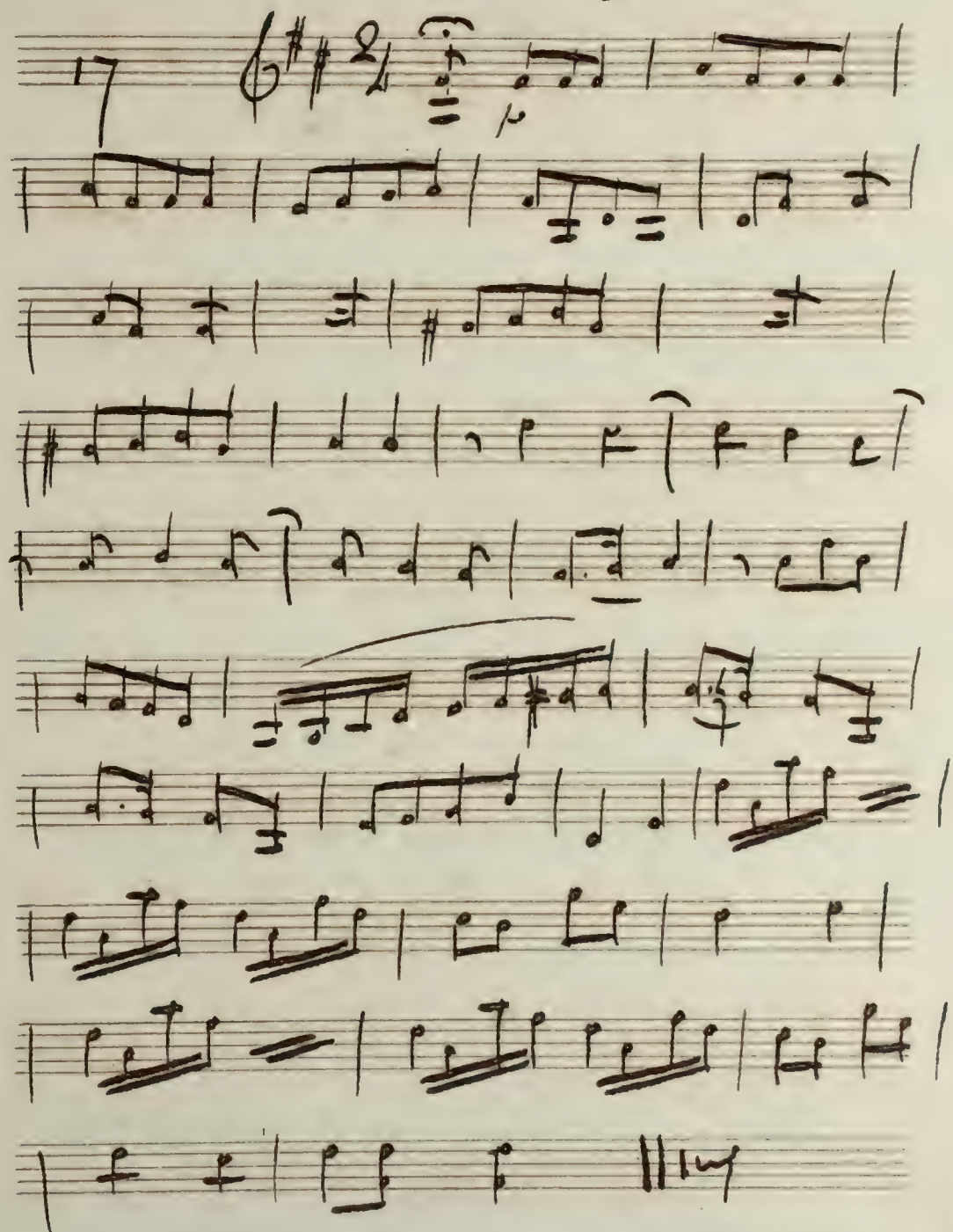
Wen a pas d'autre



mais non je me ravise

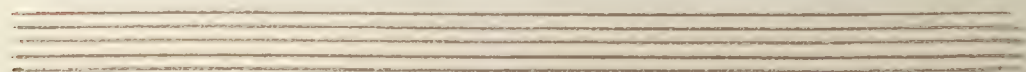
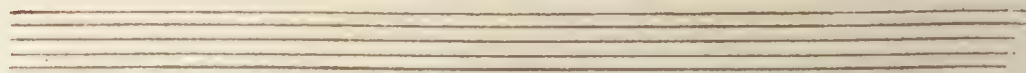
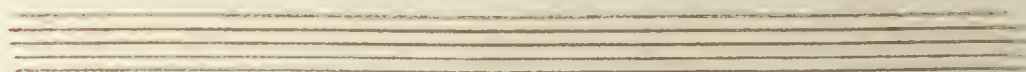
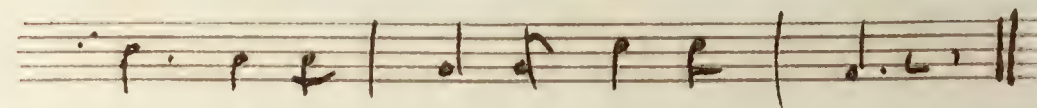
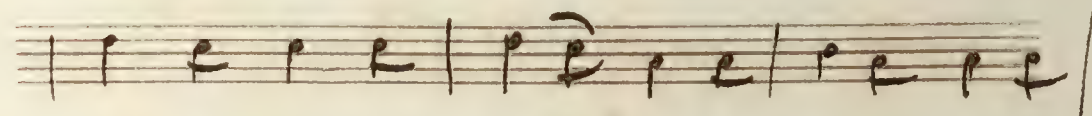


de quoi comment par di



eh Dam ask vrai

18 $\frac{6}{8}$ $\underline{\underline{a}}:p$ $\underline{\underline{a}}$ $\underline{\underline{a}}$ $\underline{\underline{a}}$



des femmes aller leger pour

19 andante $\frac{6}{8}$ $\text{f} \text{f} \text{f} \text{f}$

$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

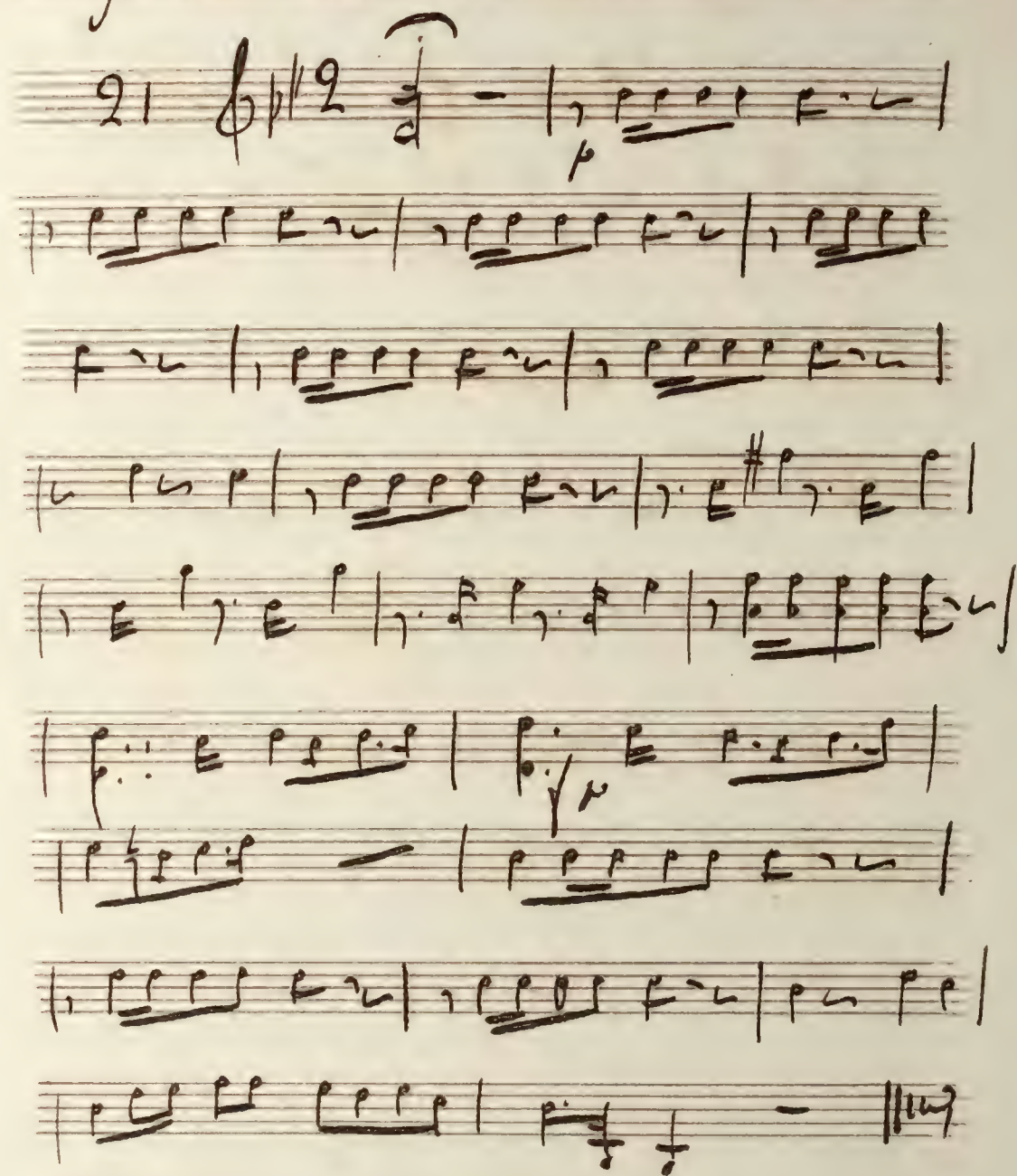
$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

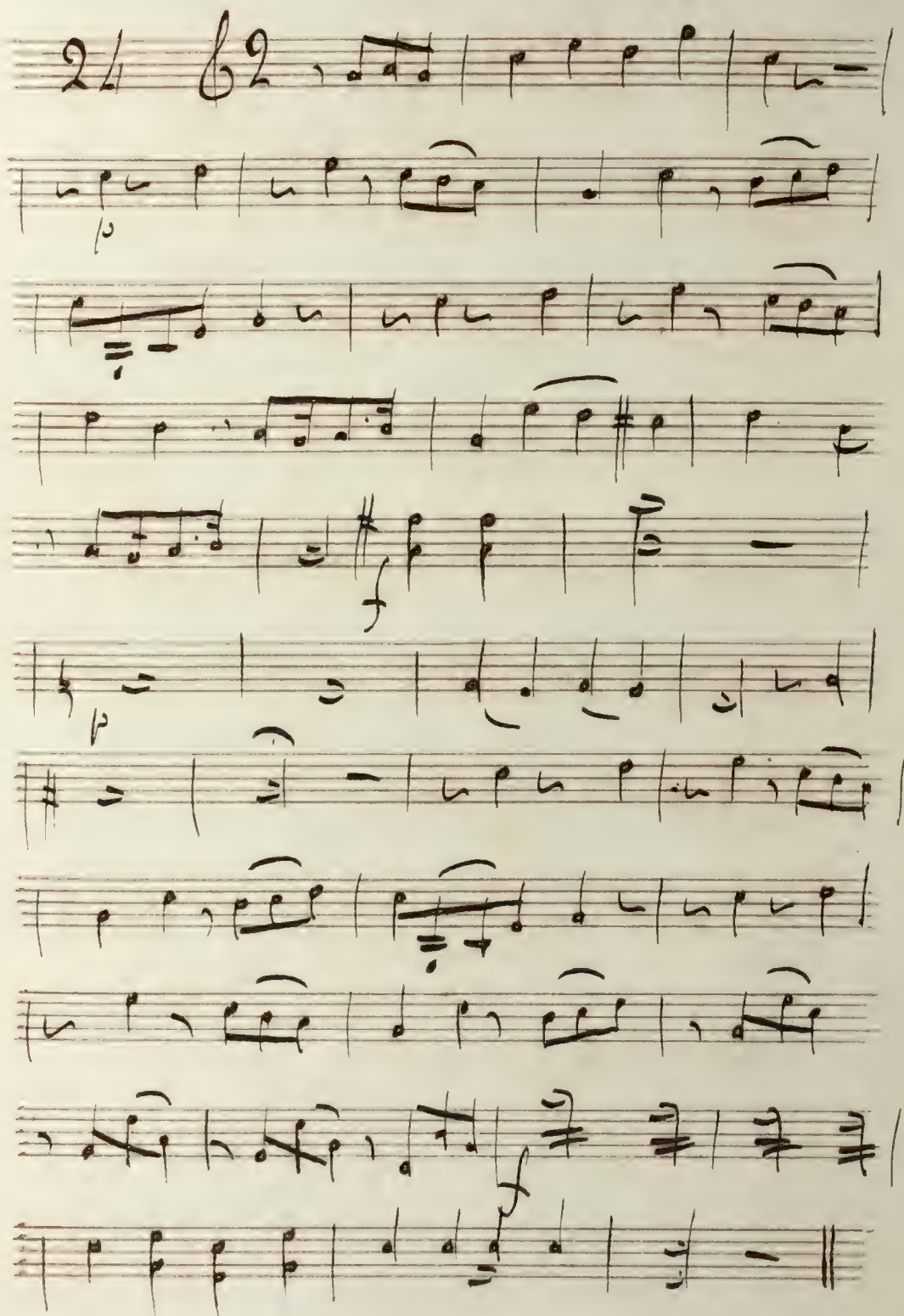
$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

$\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$ $\text{f} \text{f} \text{f} \text{f}$

grand Dieu Si Edouard

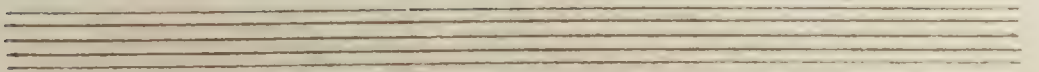
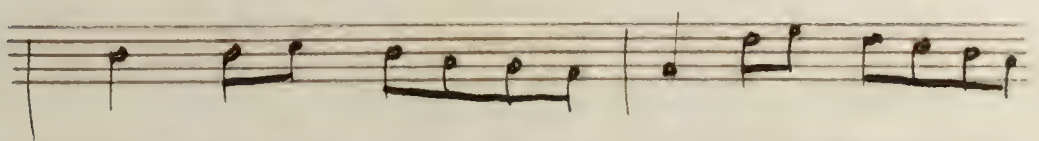
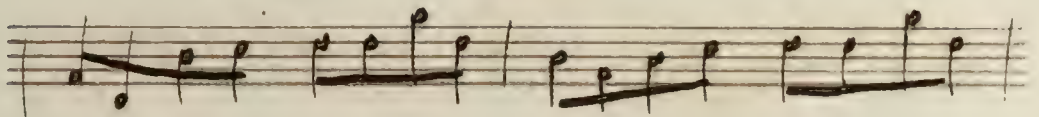
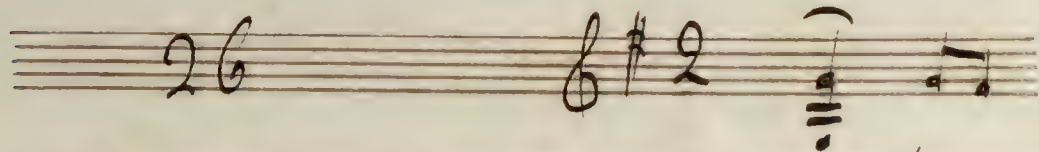


mais ma bonne amie

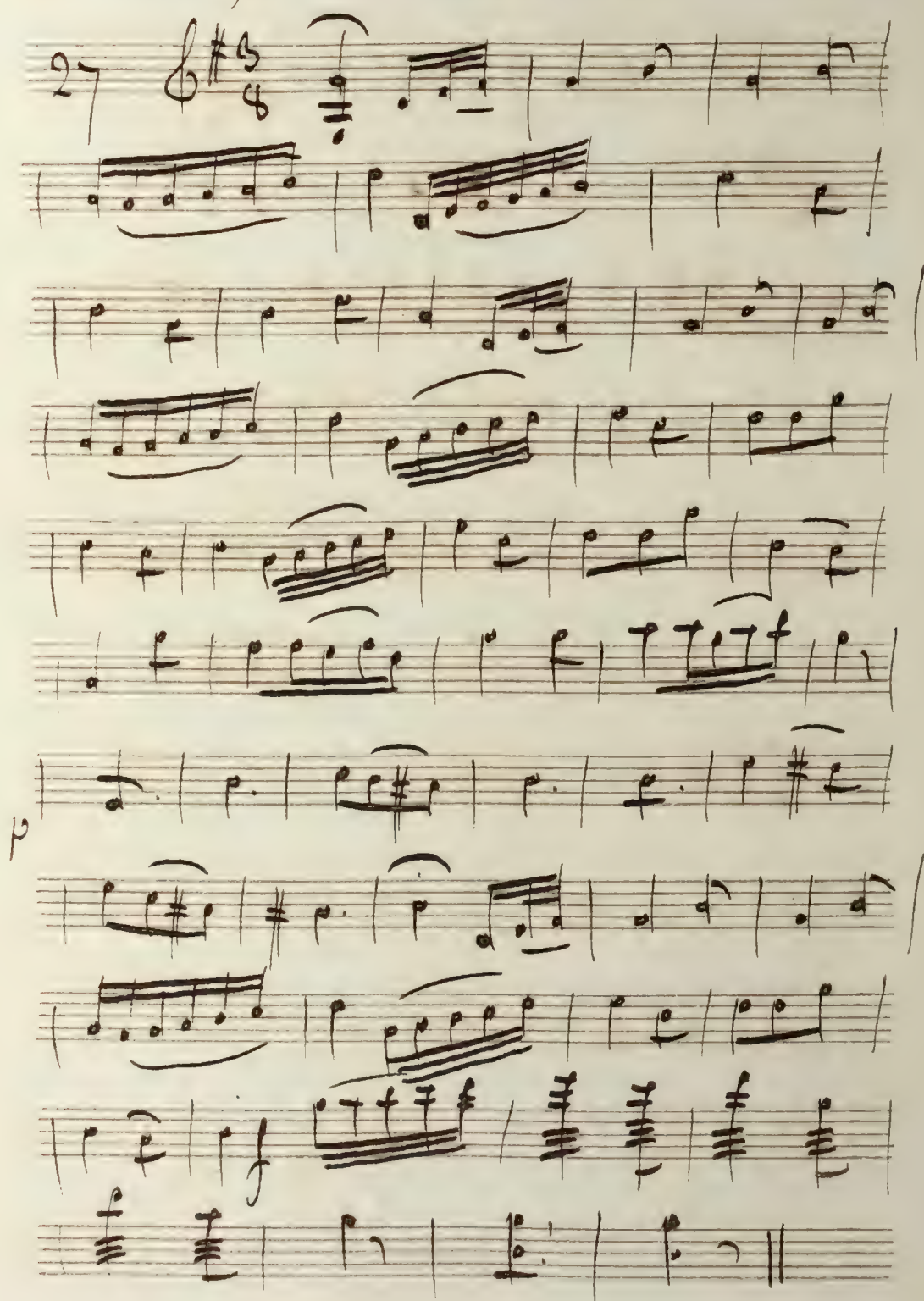


De notes em barras

26



est différent cela madame



Acciork for Serenap

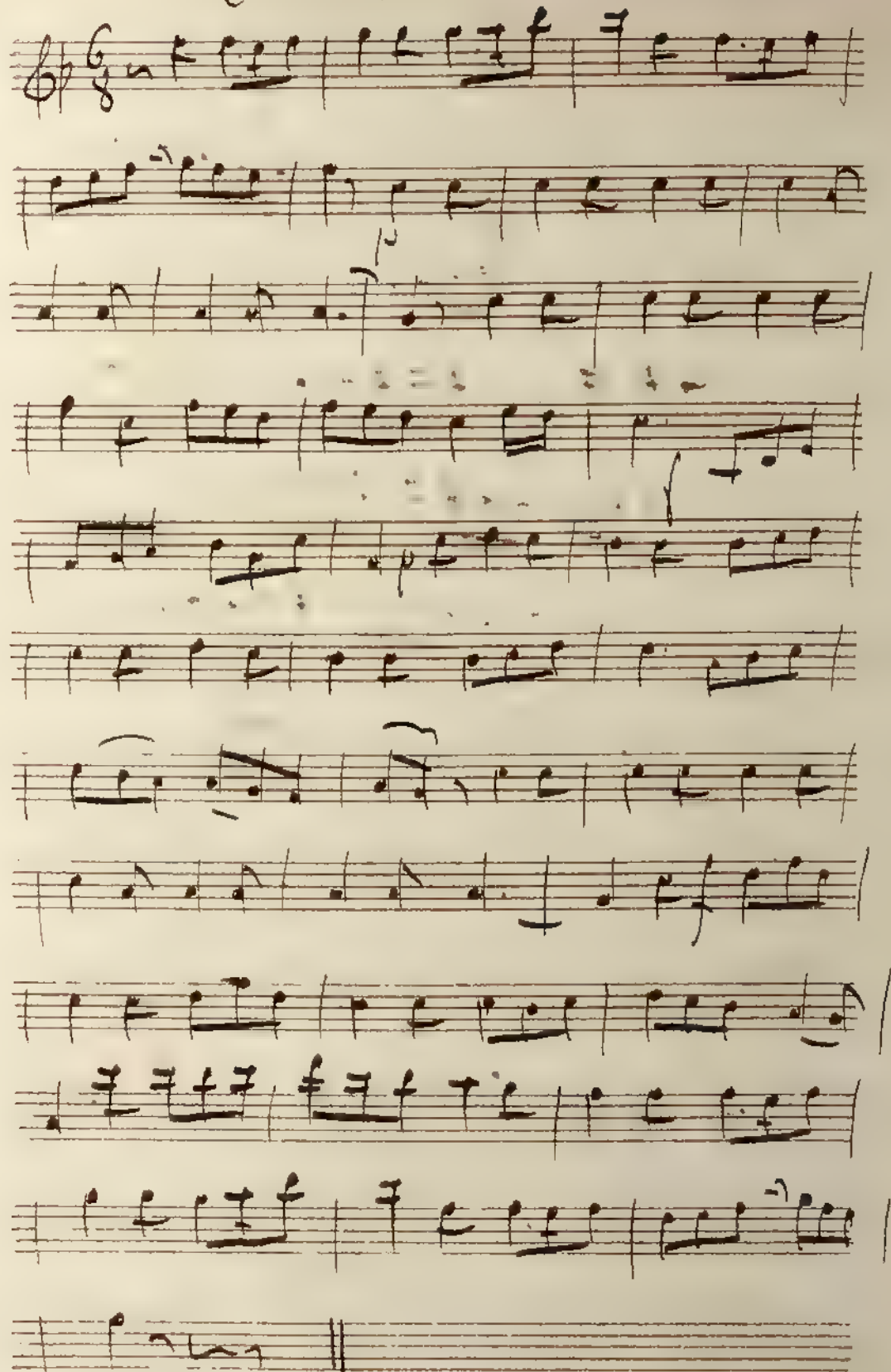
29 *moderato* 62

A handwritten musical score on aged paper. The title 'Acciork for Serenap' is written in cursive at the top. Below it, the number '29' and the tempo marking 'moderato' are written, followed by the number '62'. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The notation includes various note values, rests, and bar lines. The paper shows signs of age, with some staining and a slightly irregular edge.

Vanderella

Souviens toi de mes conseils

31

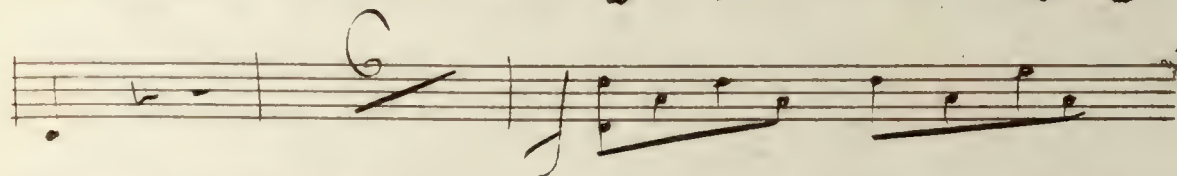
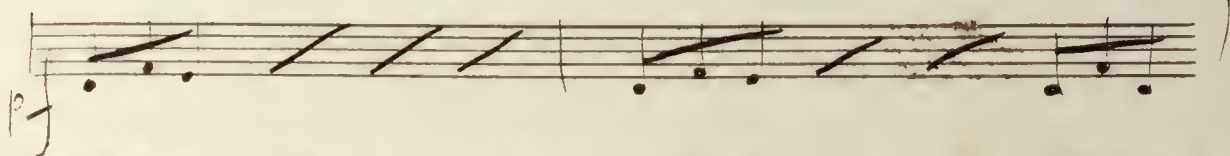


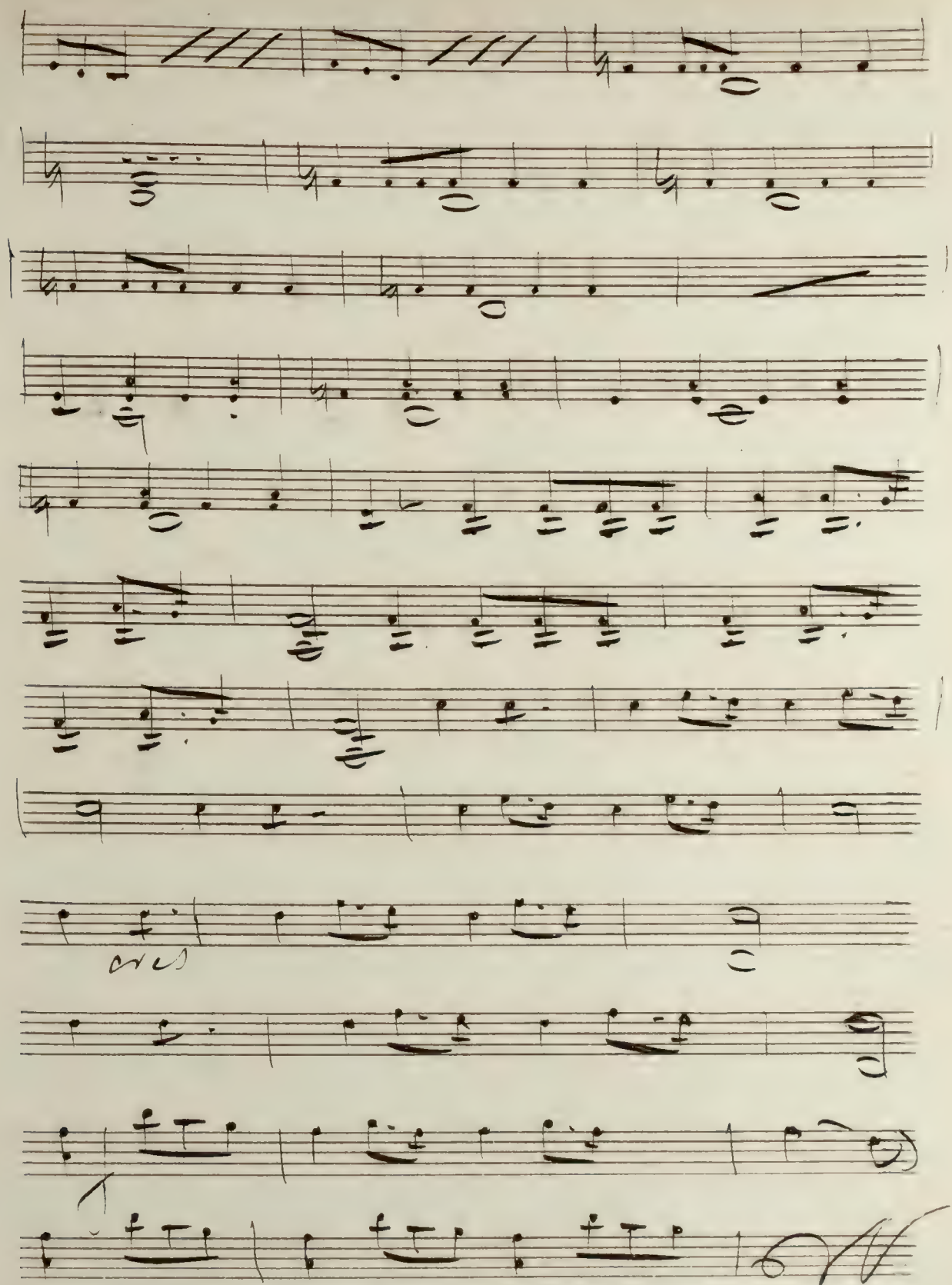
Amelie

Violino Secondo

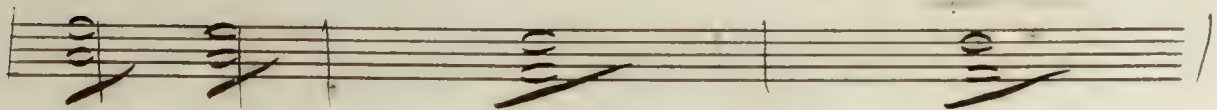
Overture

allegro 

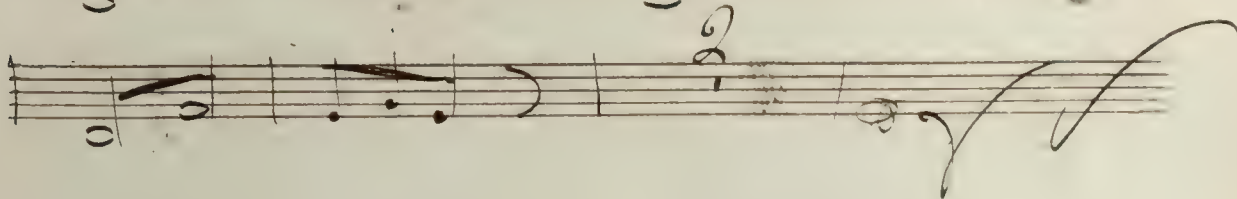
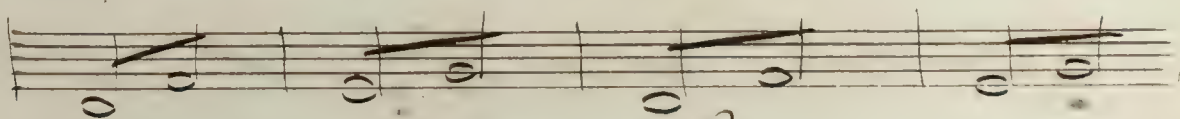
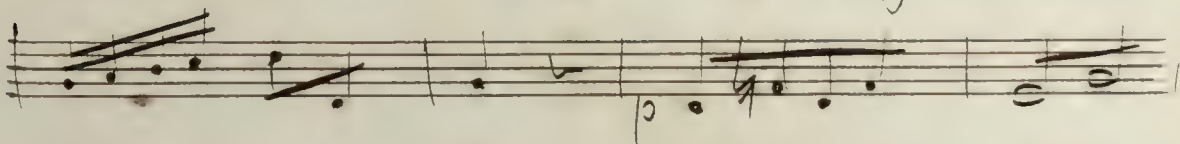


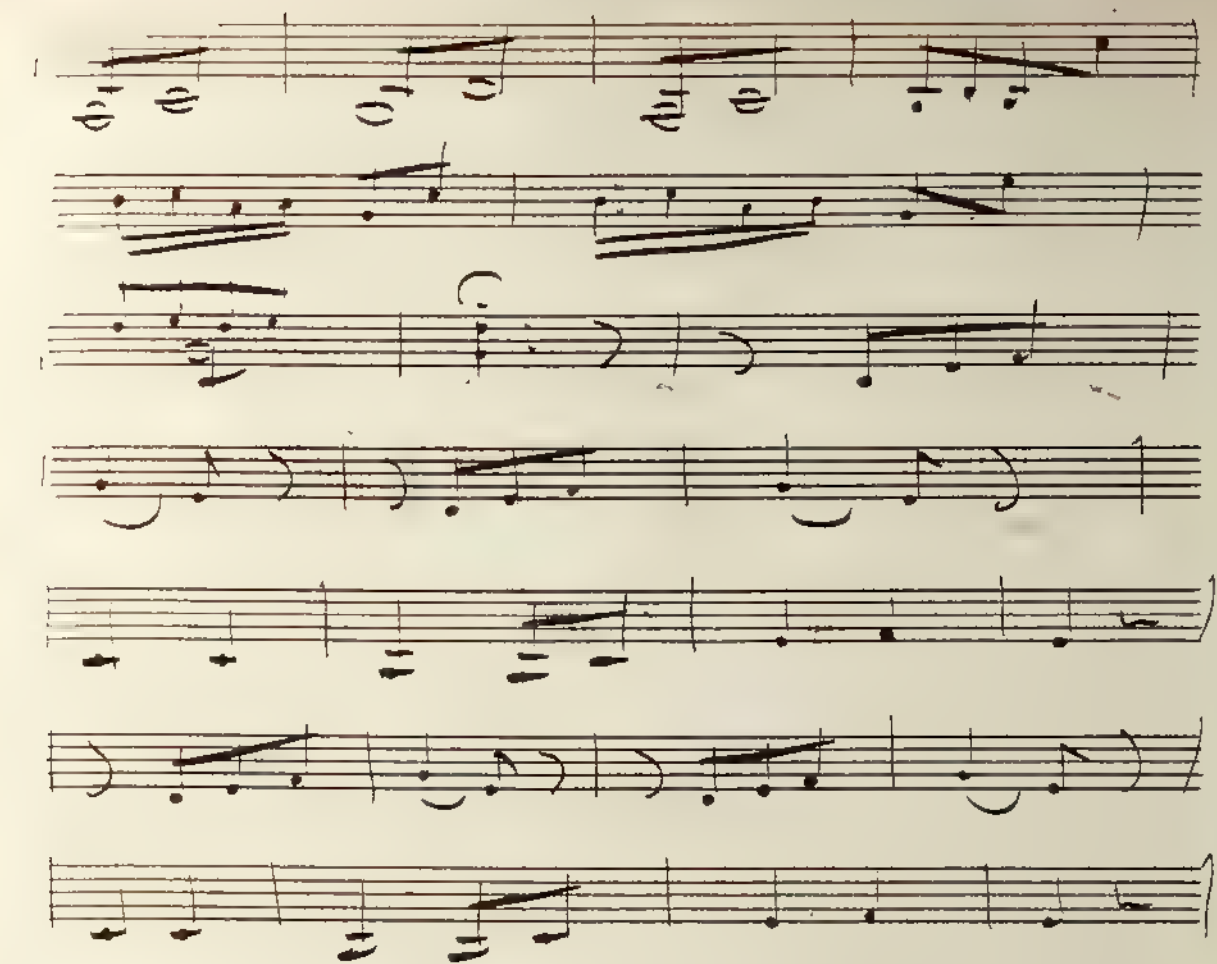


Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The fifth staff features the handwritten text "3. Prosa bis" above the notes. The manuscript is written on aged, slightly stained paper.

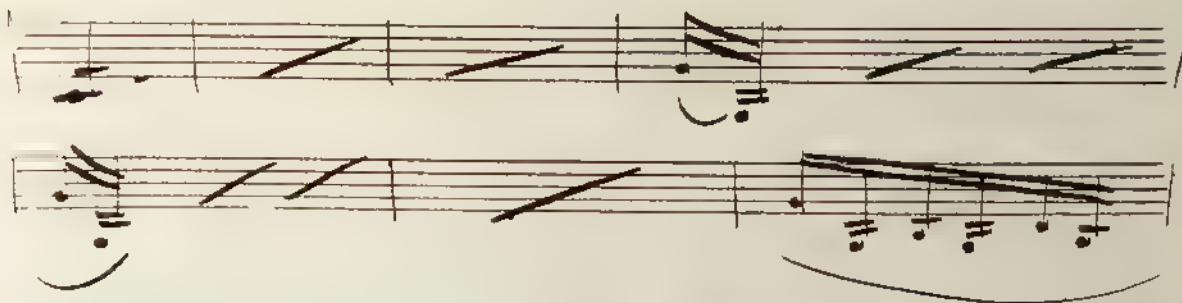


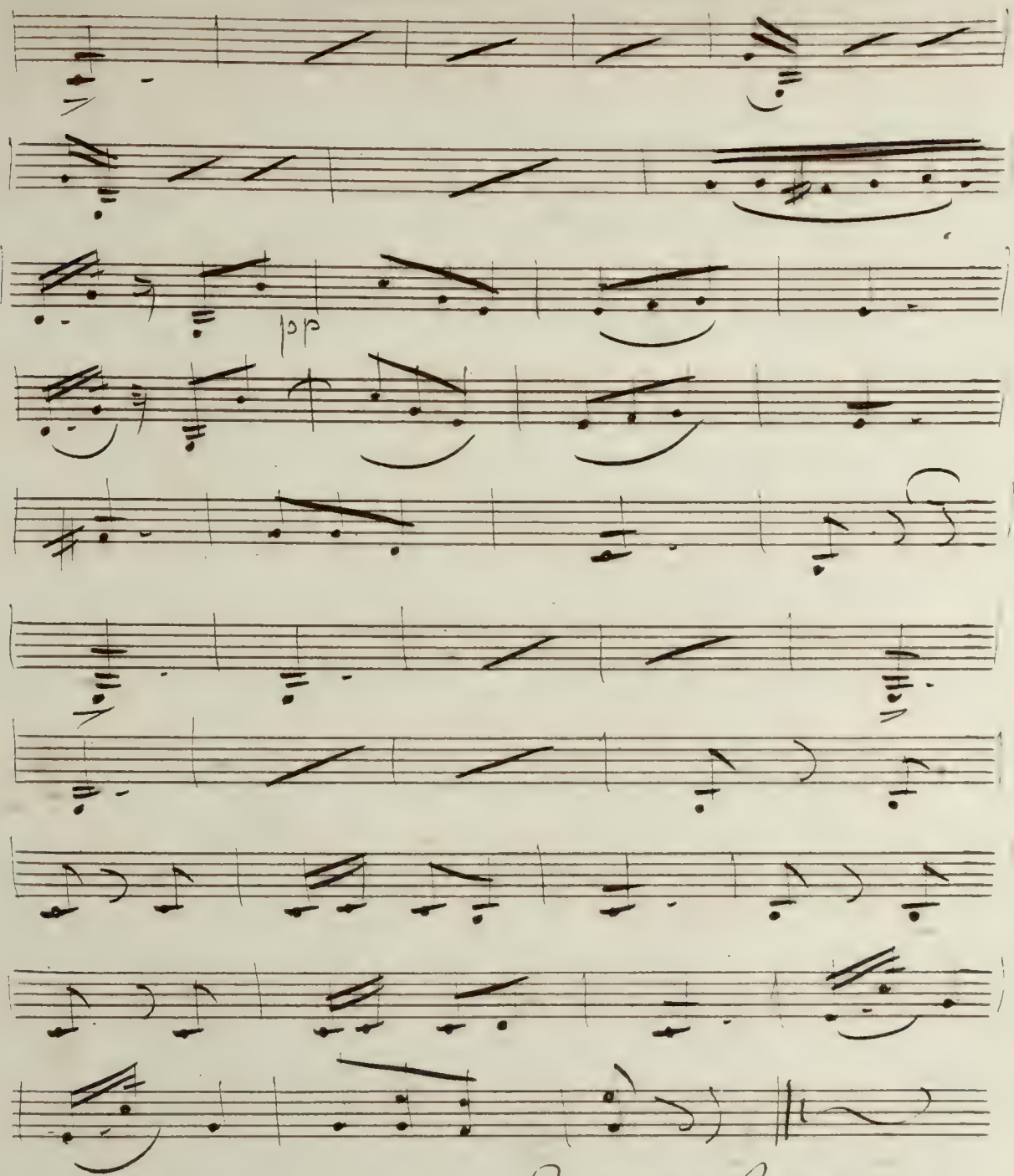
79^e De toutes les facons





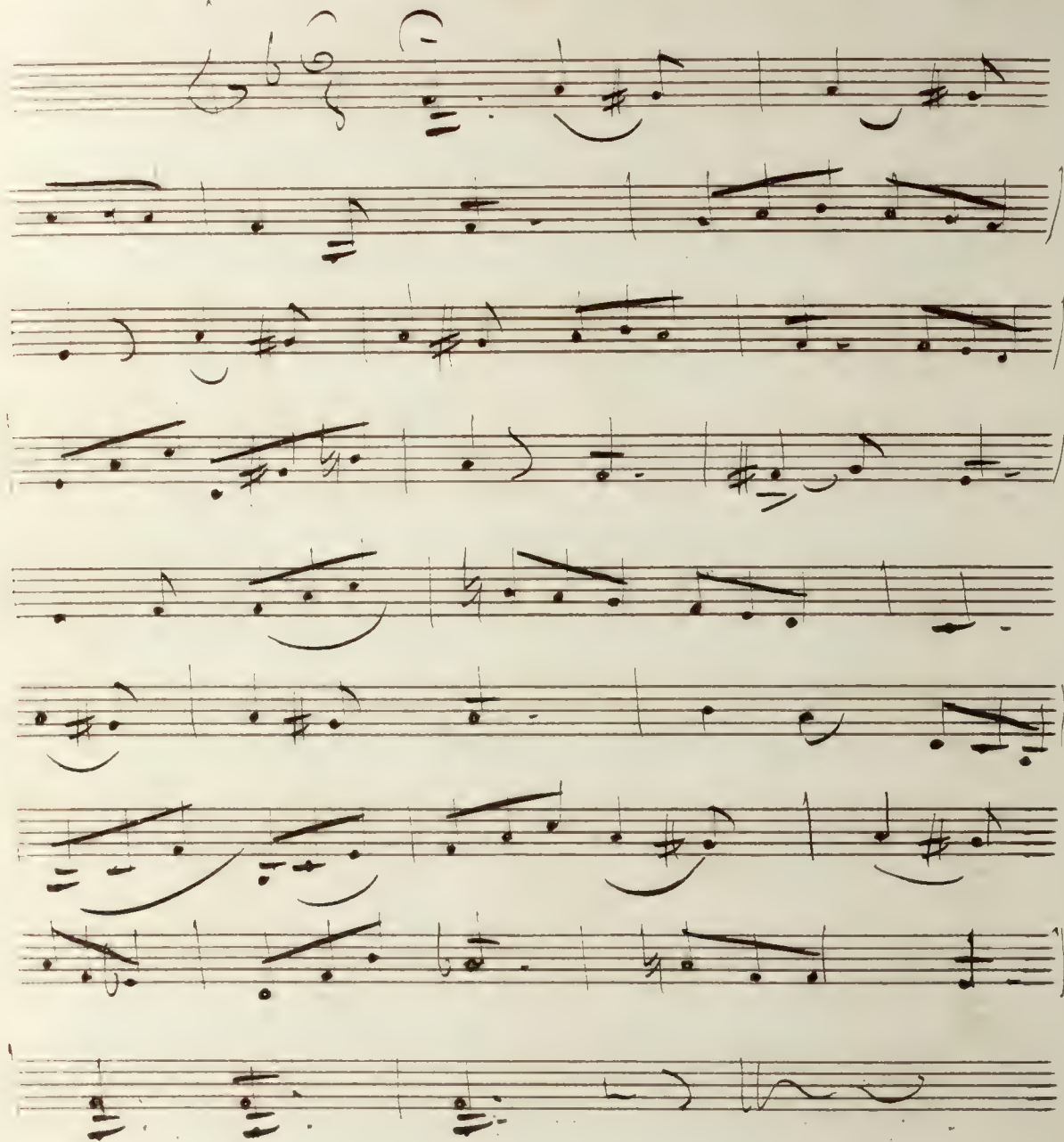
74°
3 *l'œuvre petite femme*



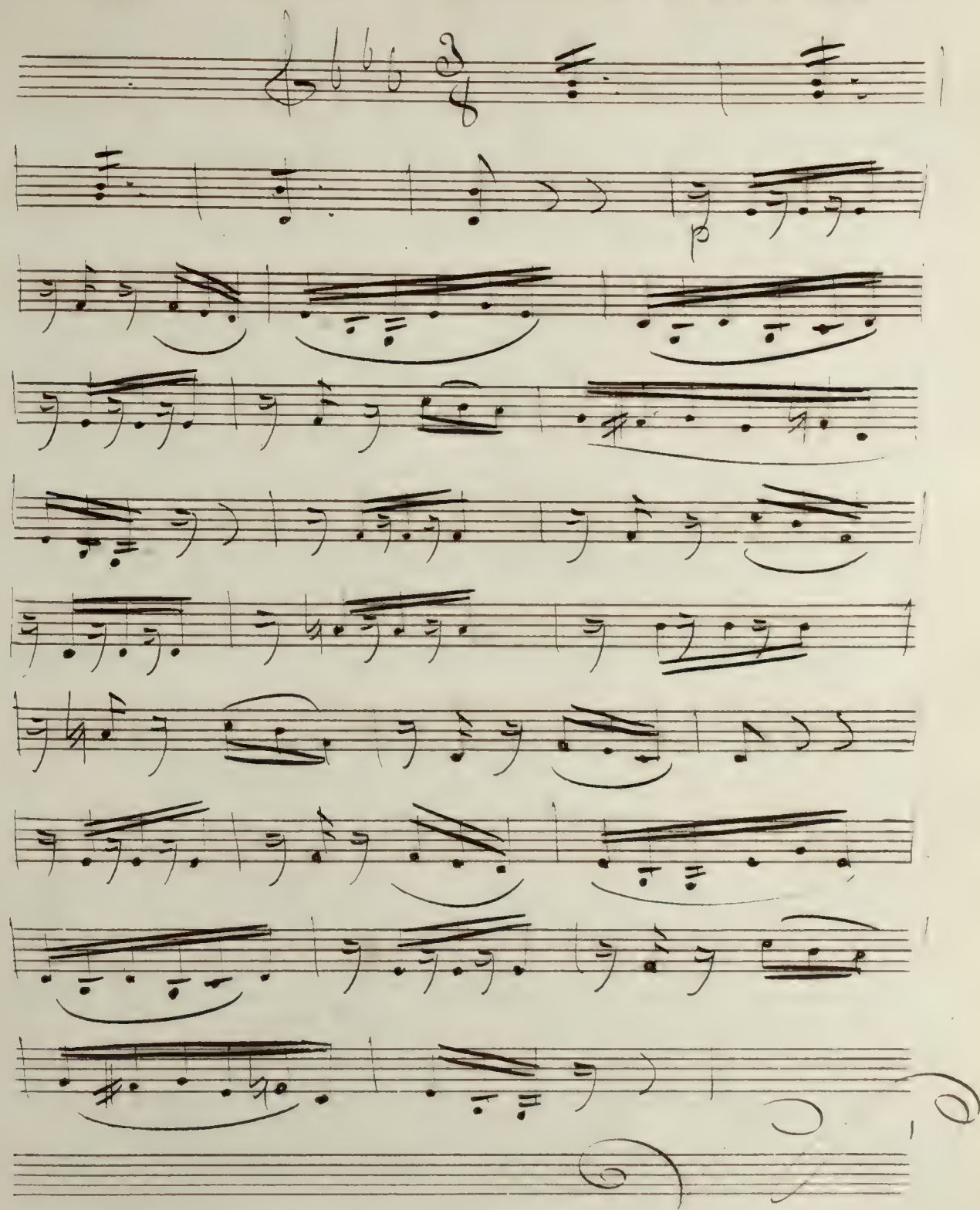


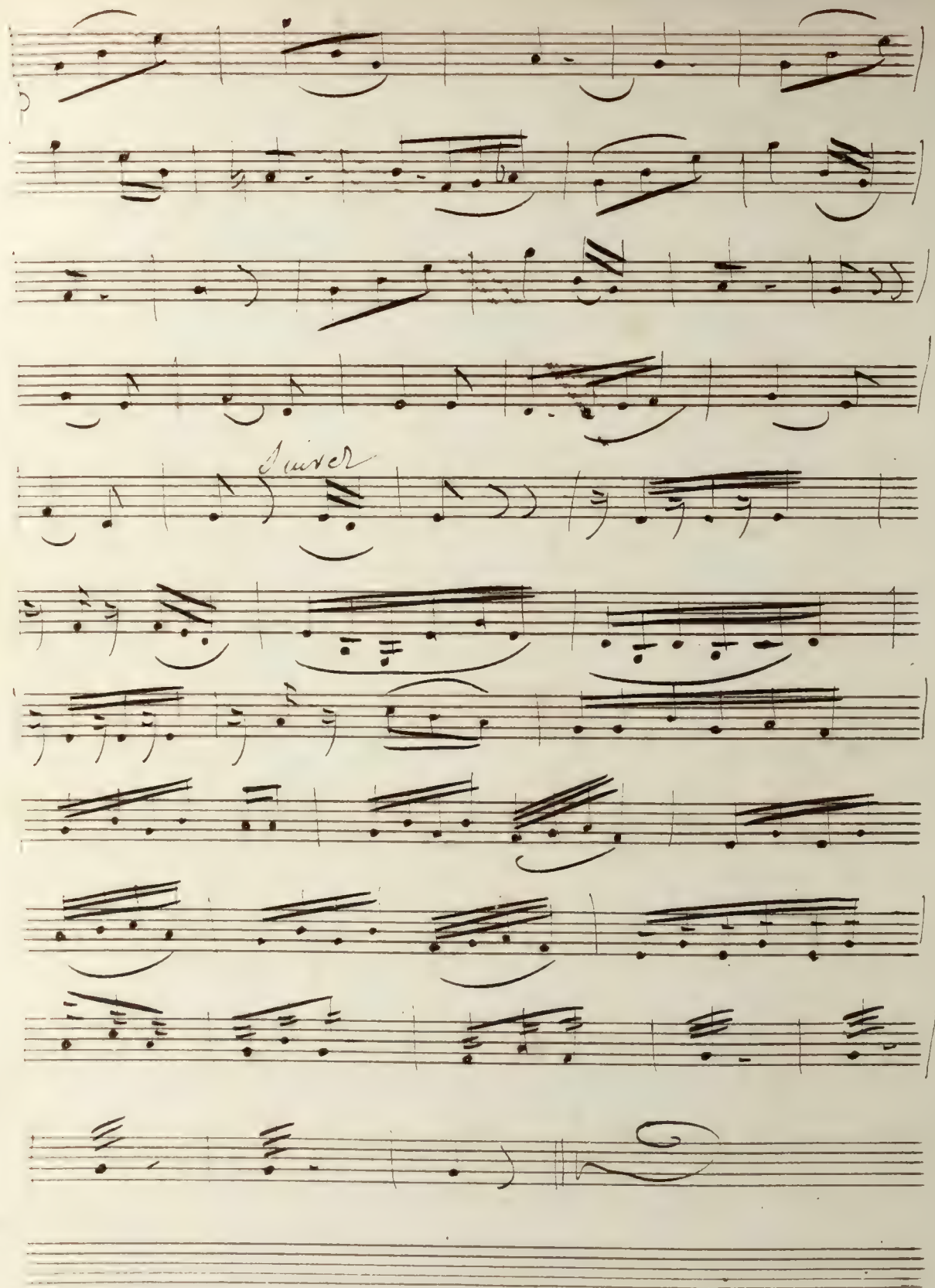
2 couplets

174 au bout du monde,

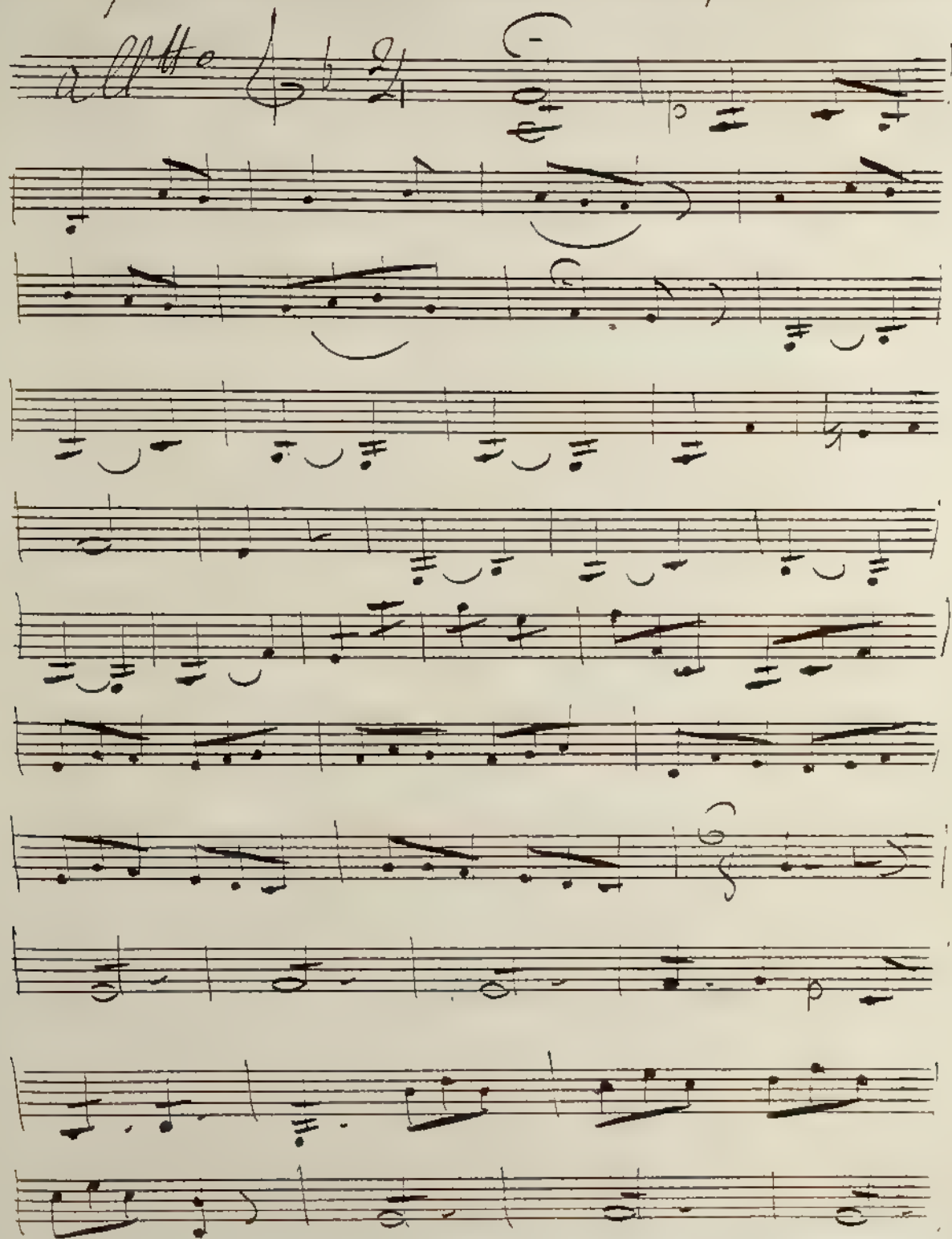


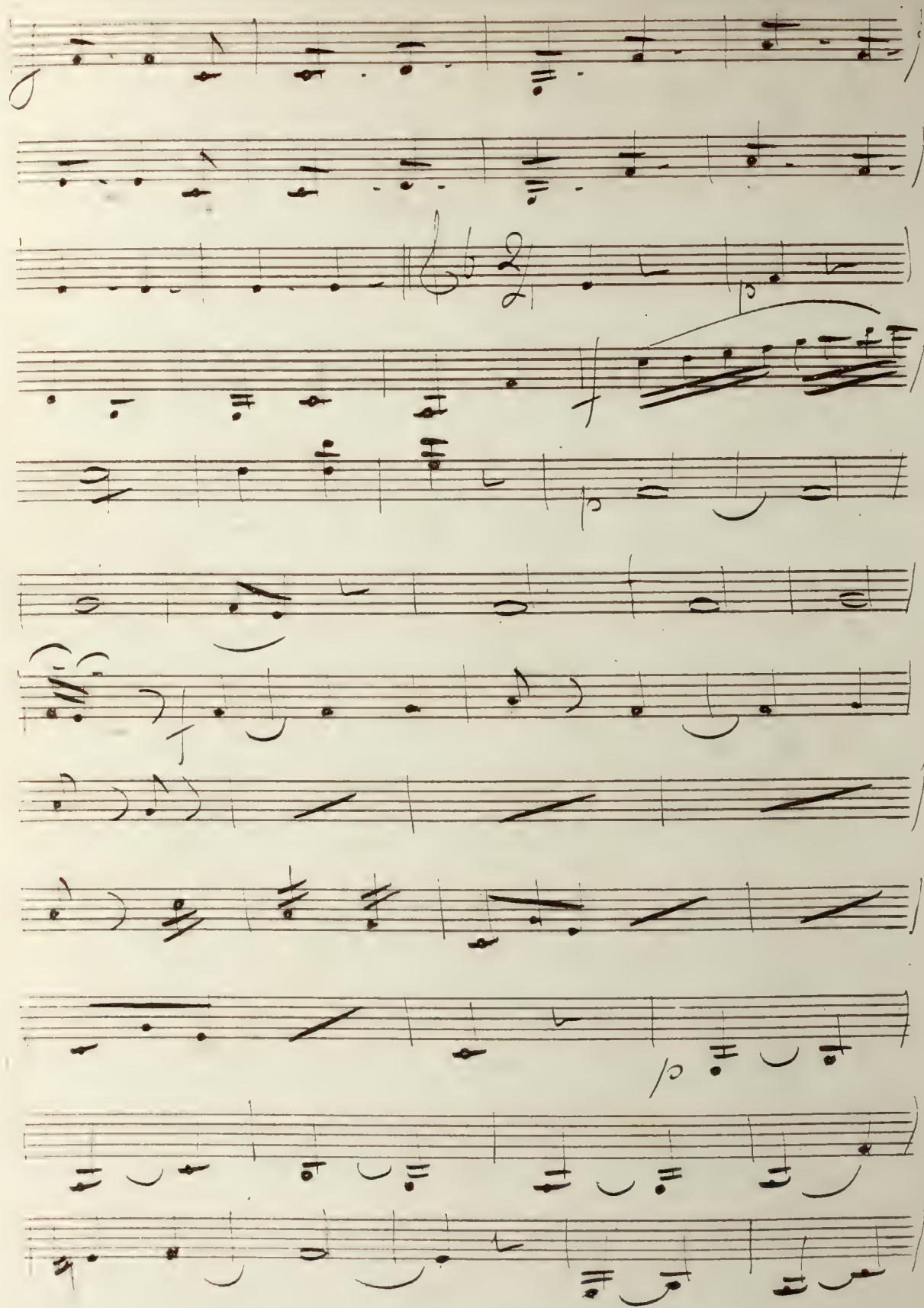
77^o 5^e ils ont bien raison

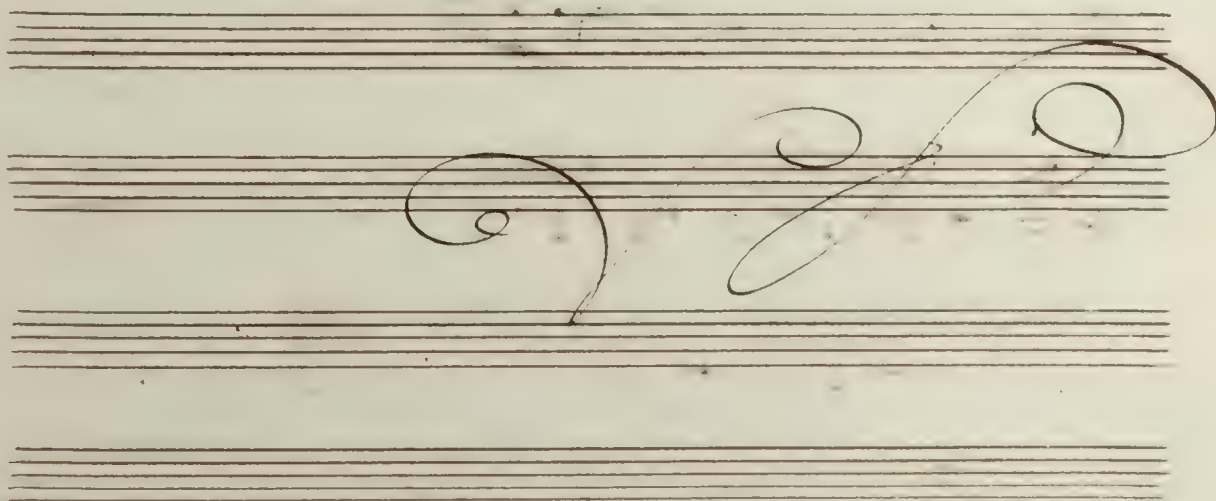
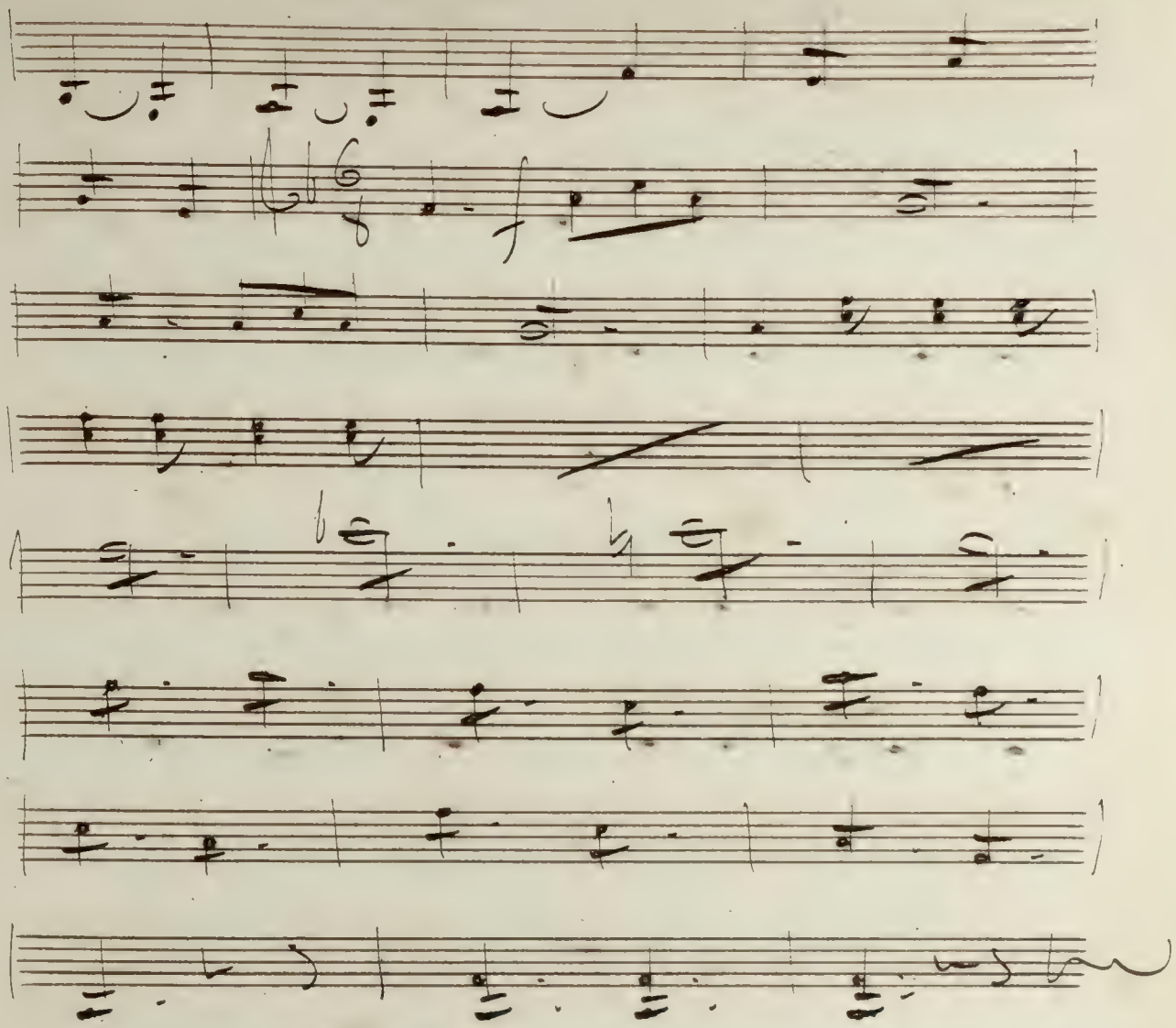




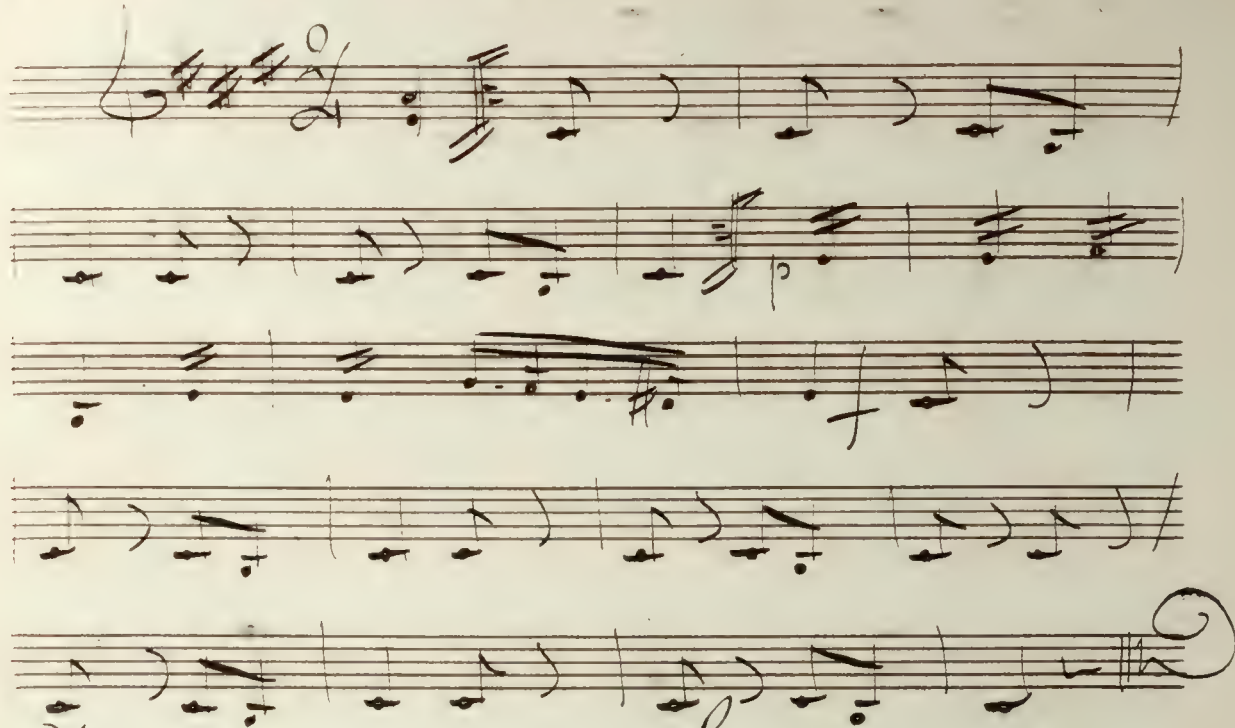
N^o 7 dans le chemin creux (trompette)



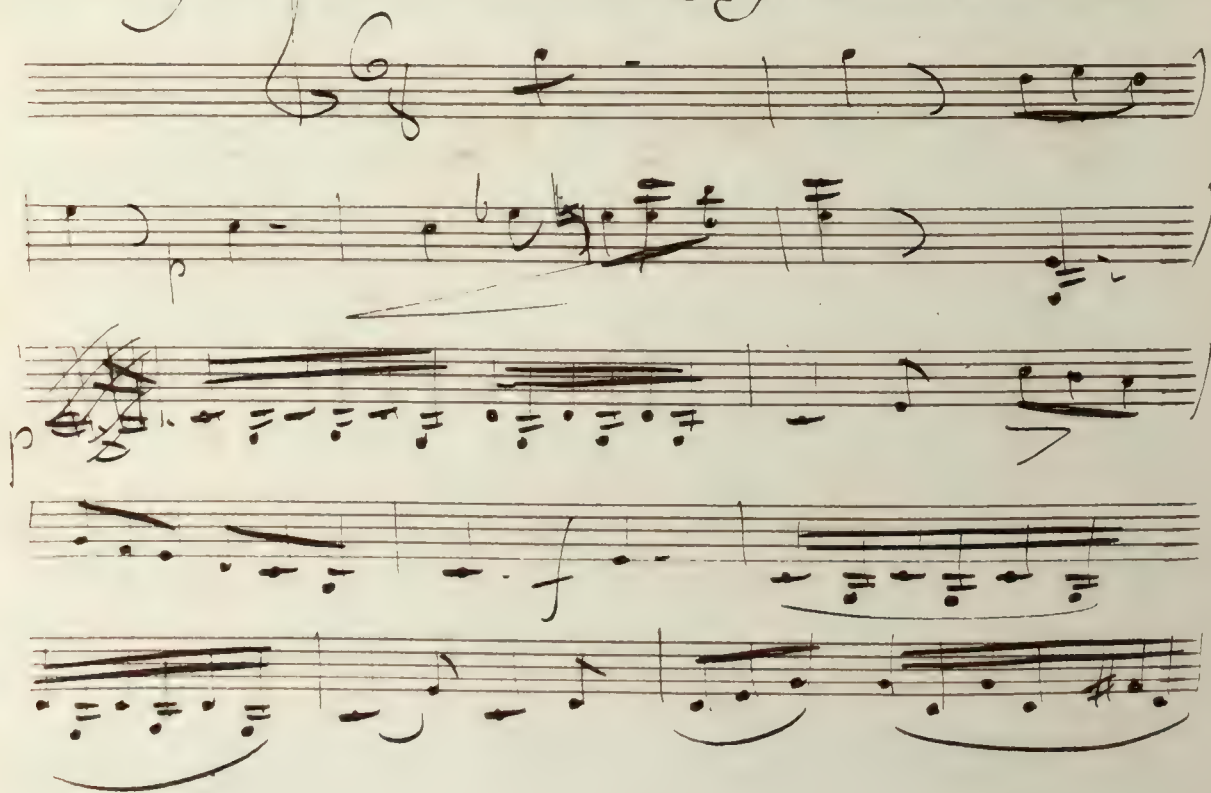


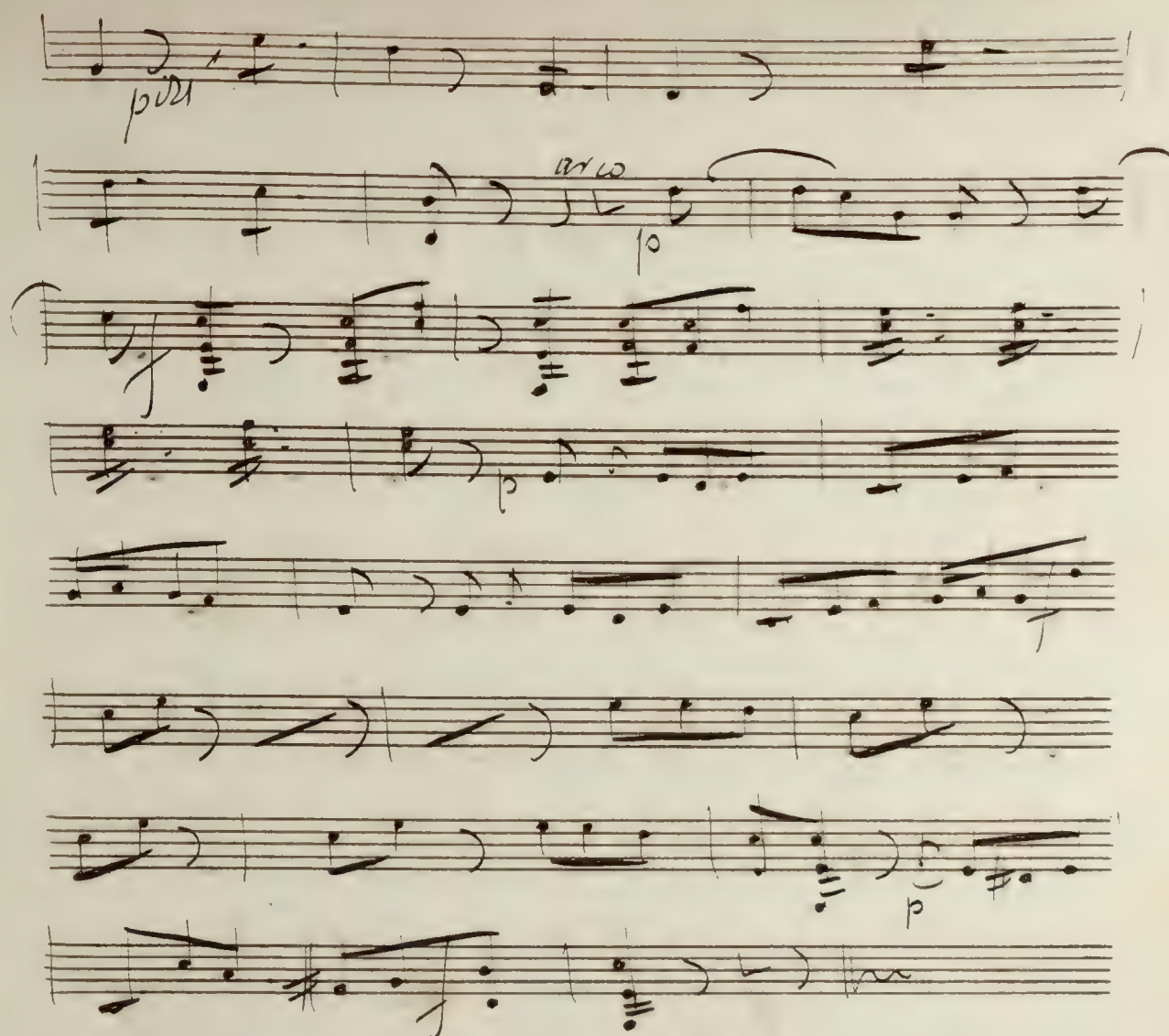


77. 8. Le beau homme

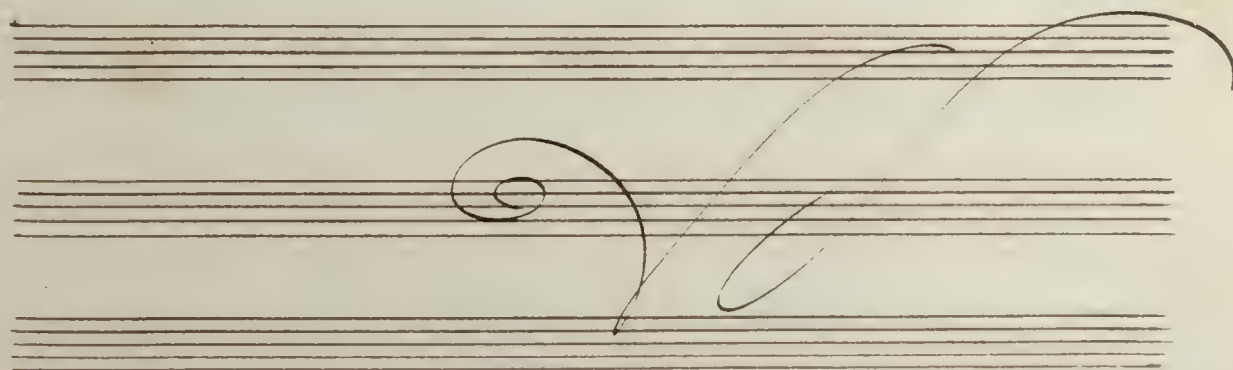


77. 9. ab mon Regiment

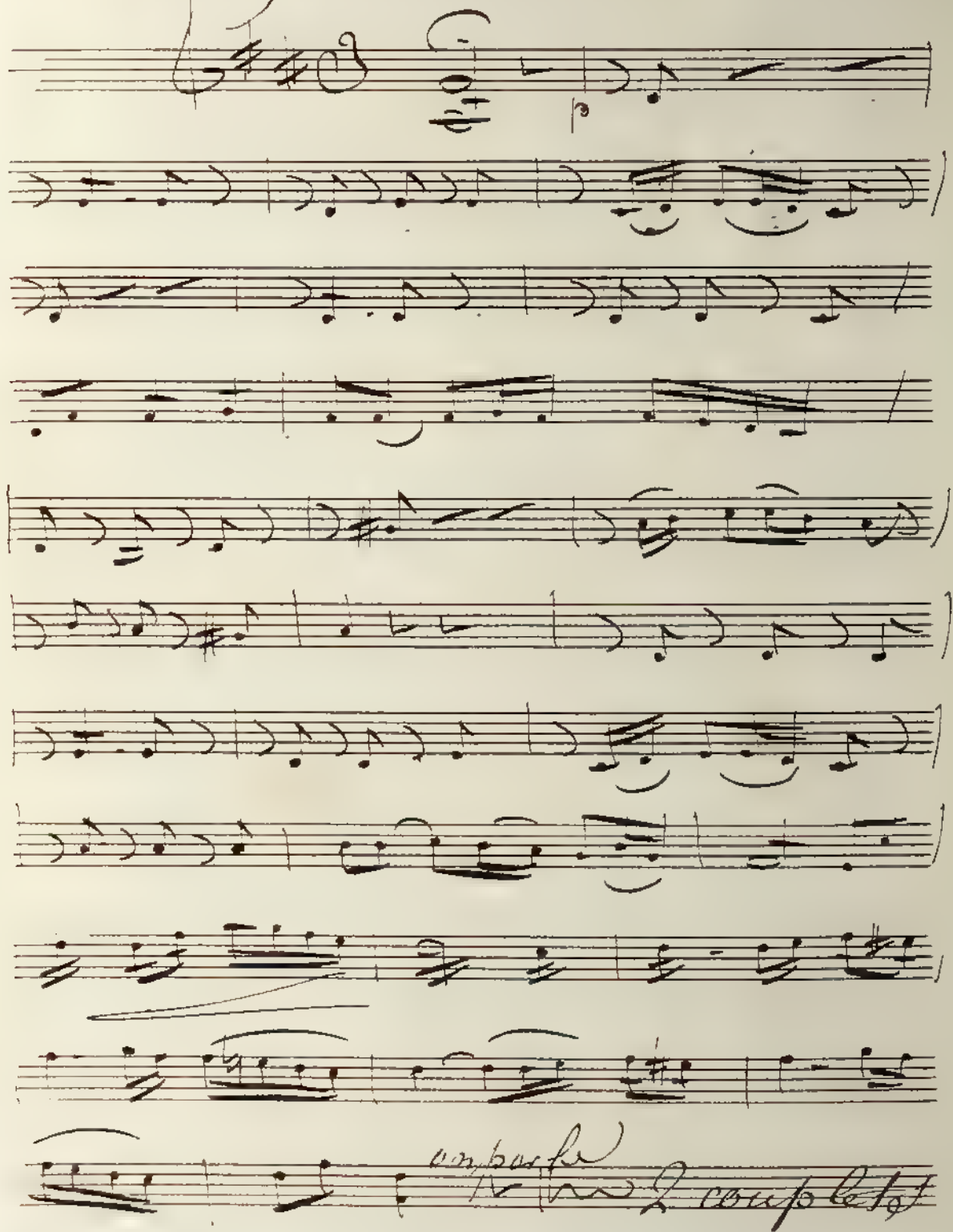





2 caplets



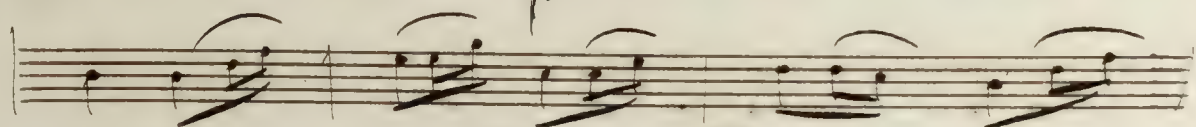
77° 10 sans rapport à moi madame



a la source du jour // trompette

77. All.^o 





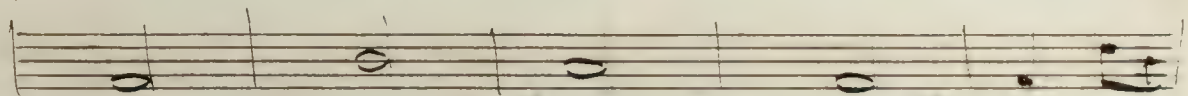


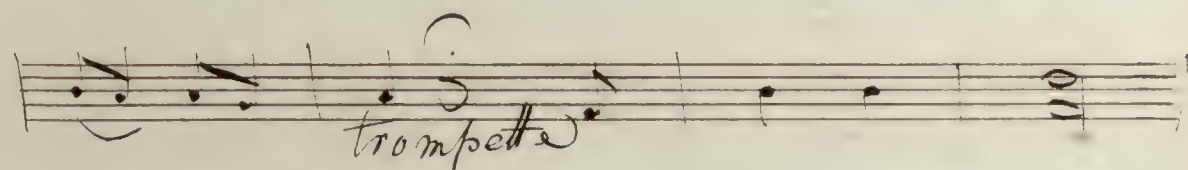




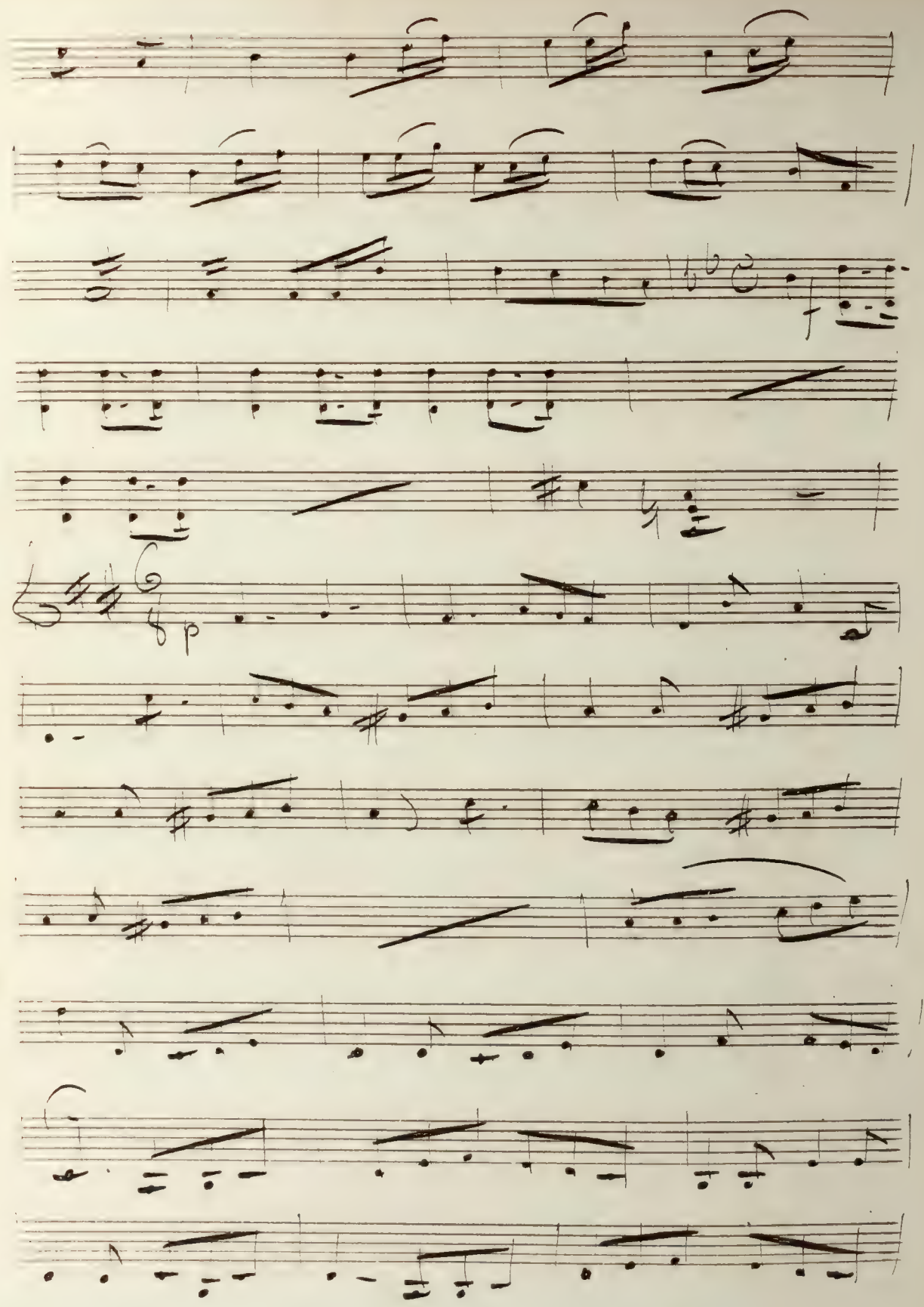




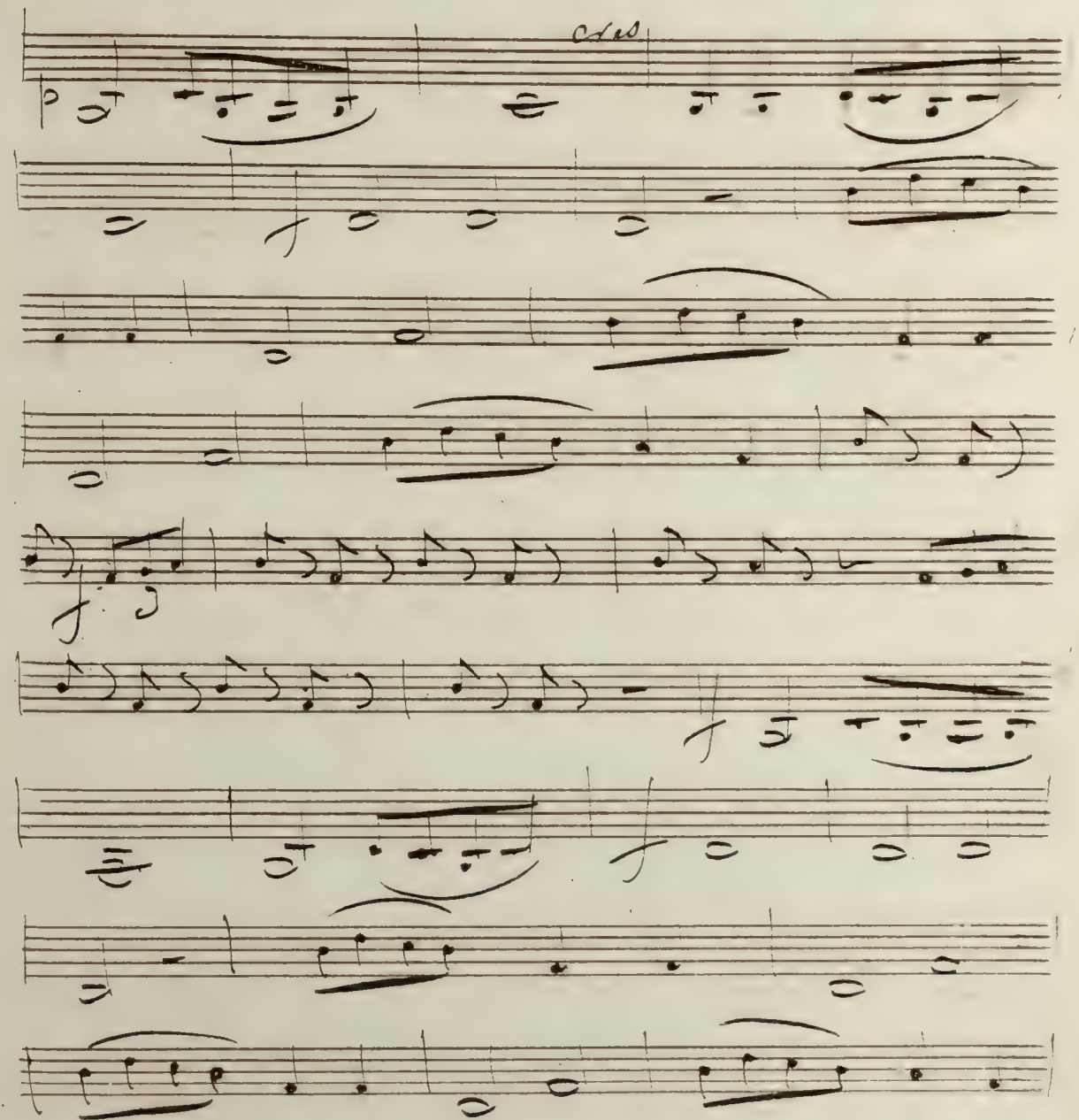
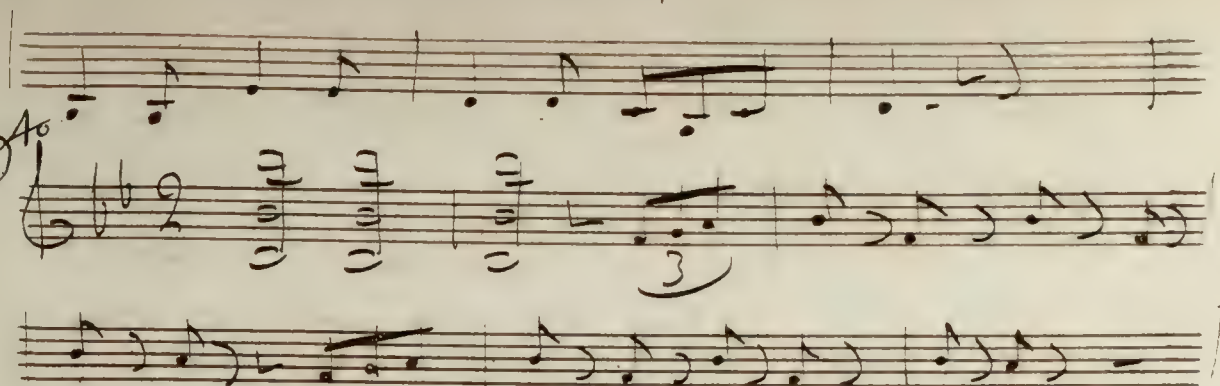



trompette





mod^{to}





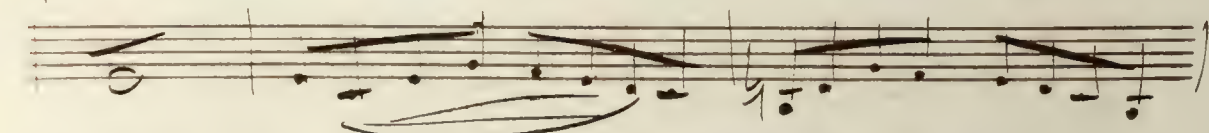
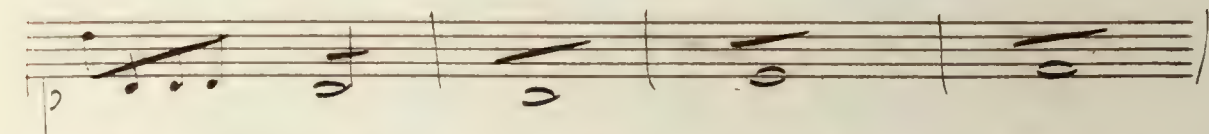
Fin Du
1^{er} Acte

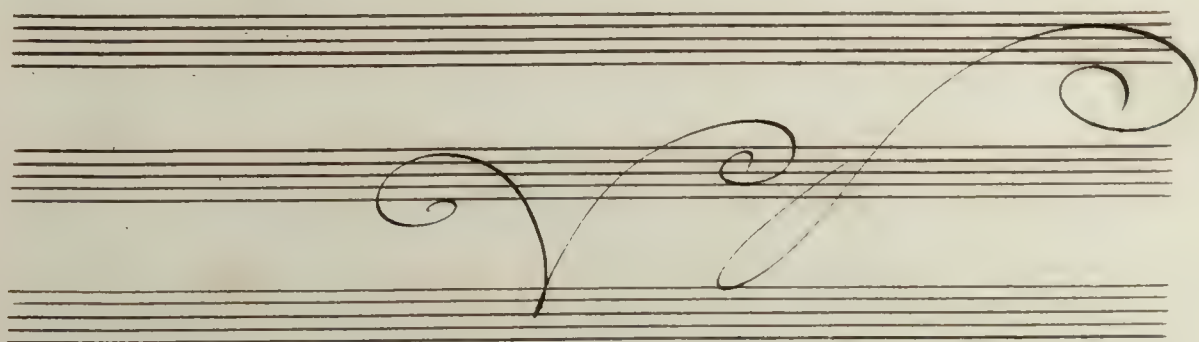
Contracte

all.^o Handwritten musical score for 'Contracte'. The score is written on ten staves. The first staff begins with the tempo marking 'all.^o' and a treble clef. The music is in 5/4 time, indicated by the '5' over the '4'. The notation consists of eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout the piece. The word 'fin' is written above the sixth staff. The score concludes with a double bar line and a large, decorative flourish that extends across the bottom two staves.

Les nouvelles de Turquie

77. 13 mod A^o G^b B



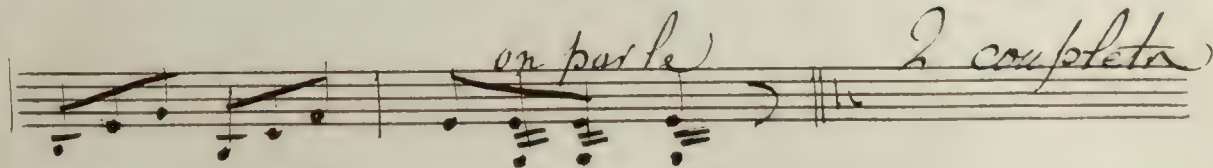
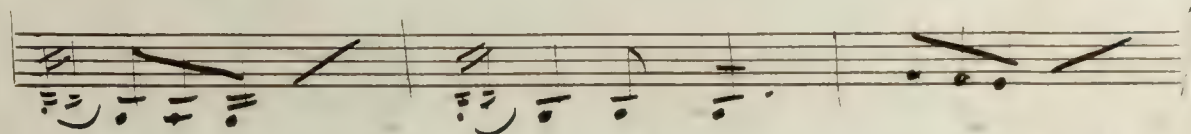
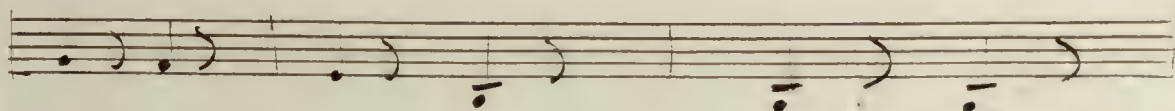
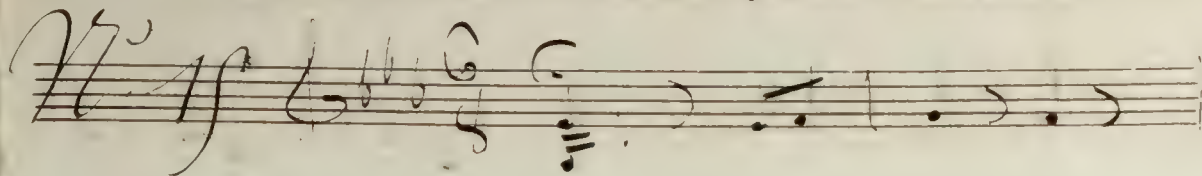


N'en a pas d'autre

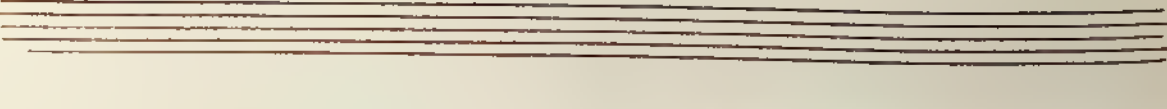
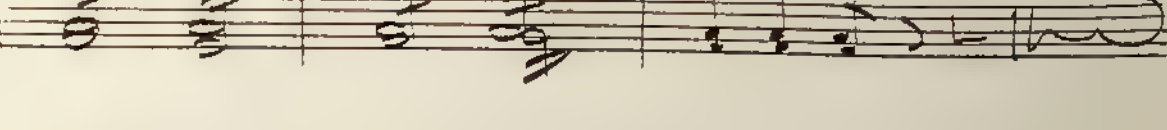
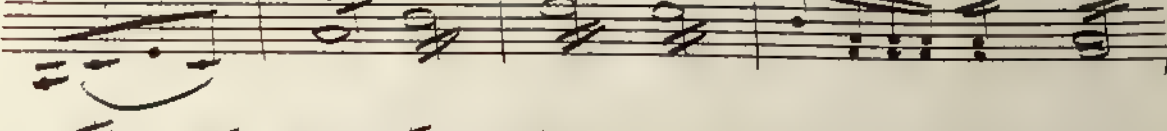
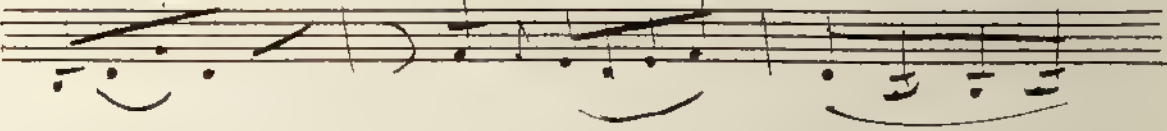
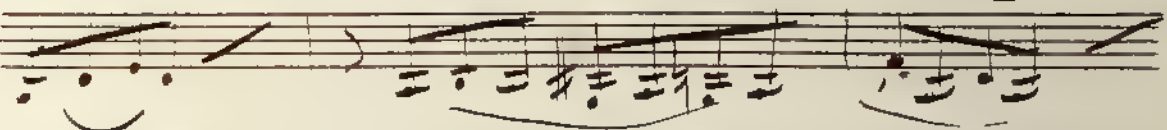
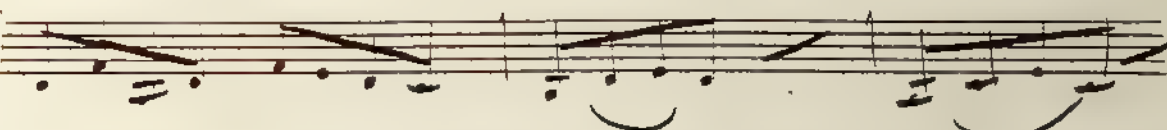
No. 14

The musical score is written on ten staves. The first staff contains the title "N'en a pas d'autre" and the number "No. 14". The second staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is written in a cursive, handwritten style. The first staff has a repeat sign. The second staff has a repeat sign. The third staff has a repeat sign. The fourth staff has a repeat sign. The fifth staff has a repeat sign. The sixth staff has a repeat sign. The seventh staff has a repeat sign. The eighth staff has a repeat sign. The ninth staff has a repeat sign. The tenth staff has a repeat sign.

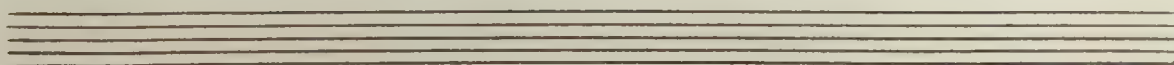
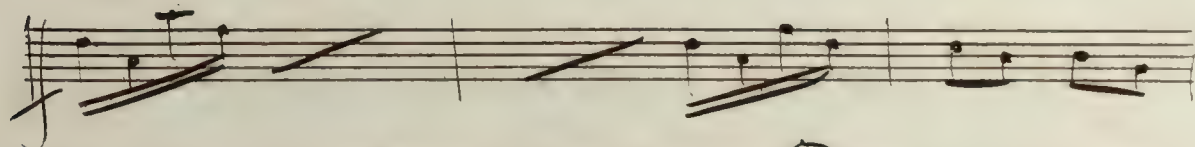
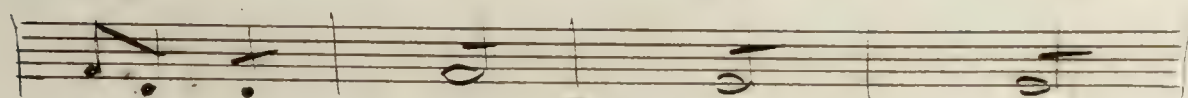
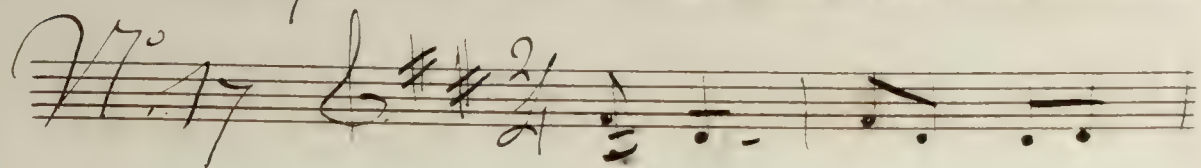
elle ne s'en ira pas



mais non je me ravise



De quoi comment l'ardi

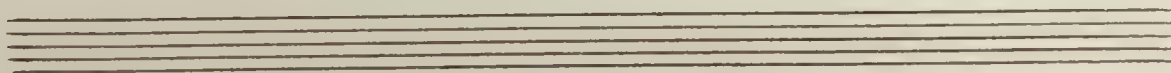
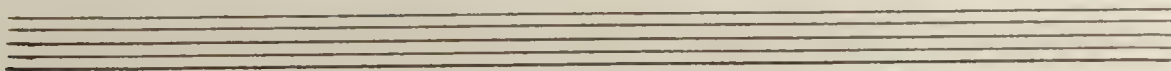
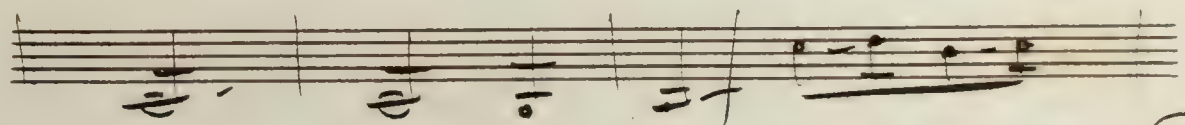
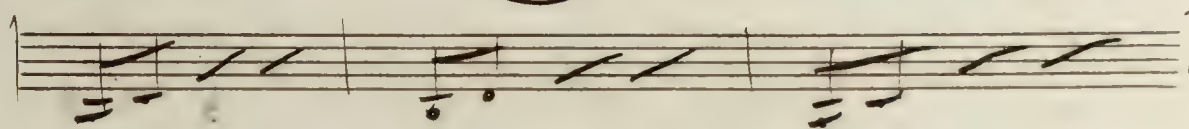
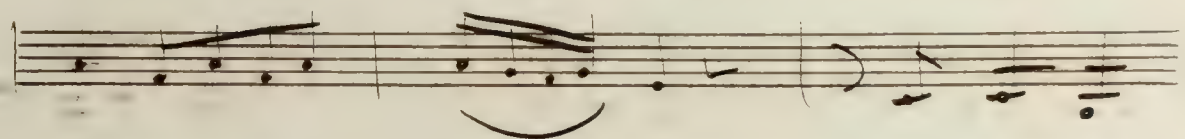
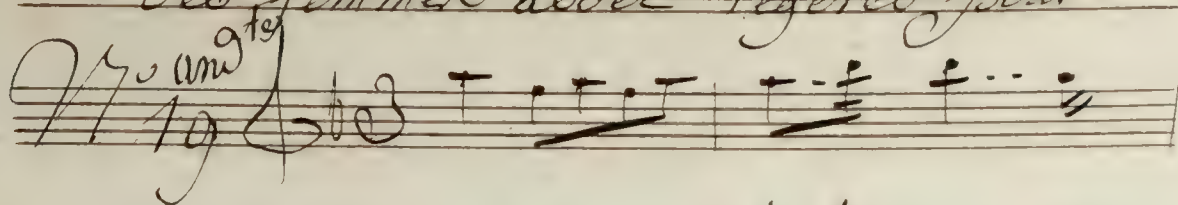


ad Dans, C'est vrai

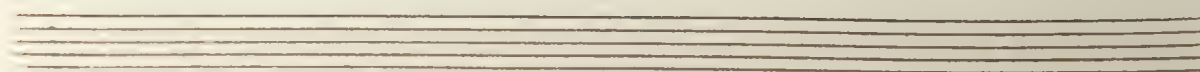
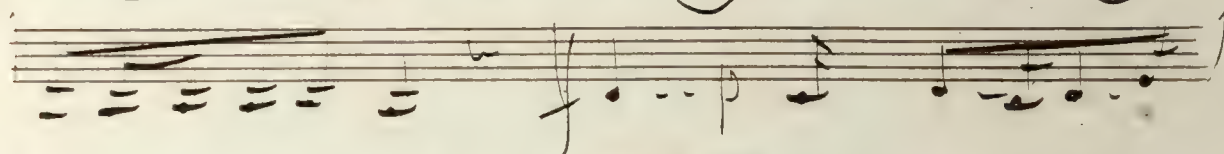
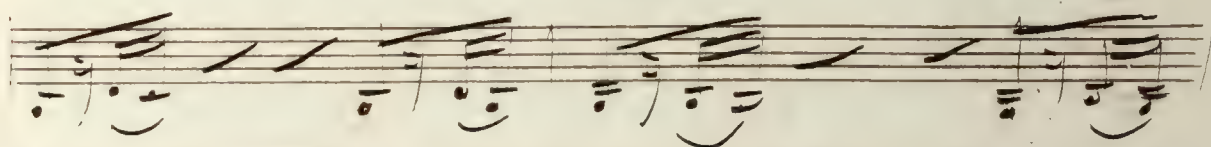
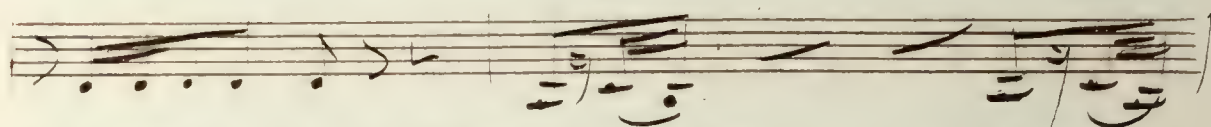
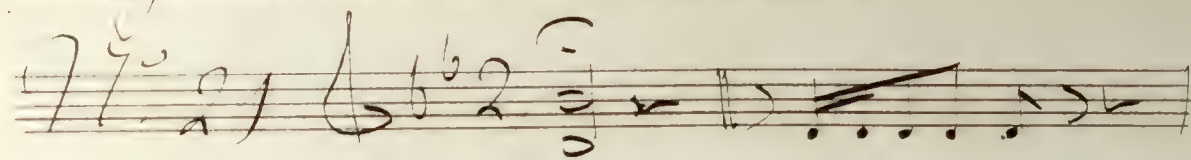
77° 18

The musical score is written on eight staves. The first staff contains the title 'ad Dans, C'est vrai' and the number '77° 18'. The notation includes various musical symbols such as notes, rests, and slurs. The paper shows signs of age, including discoloration and wear along the edges.

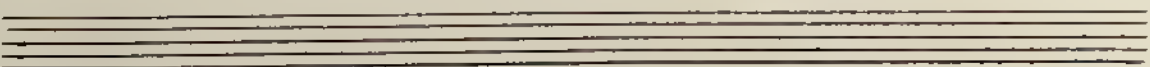
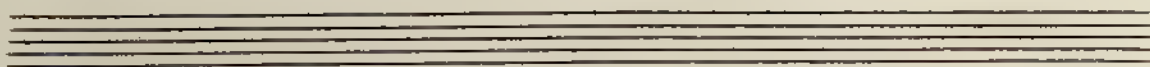
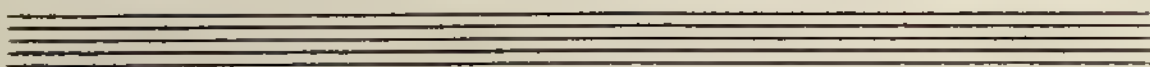
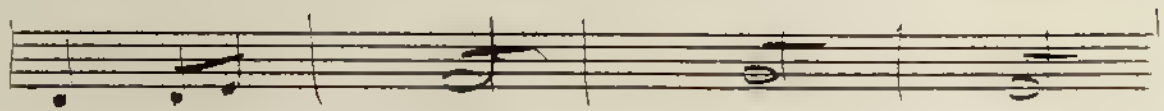
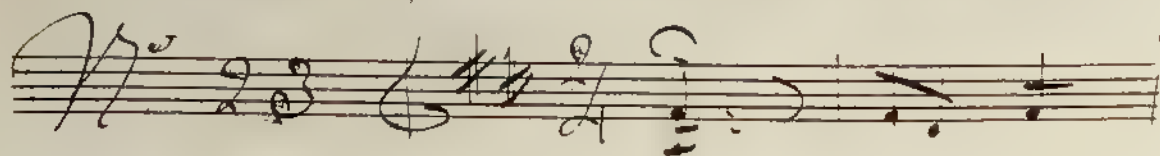
Des femmes assez legeres pour



grand Dieu si edoué

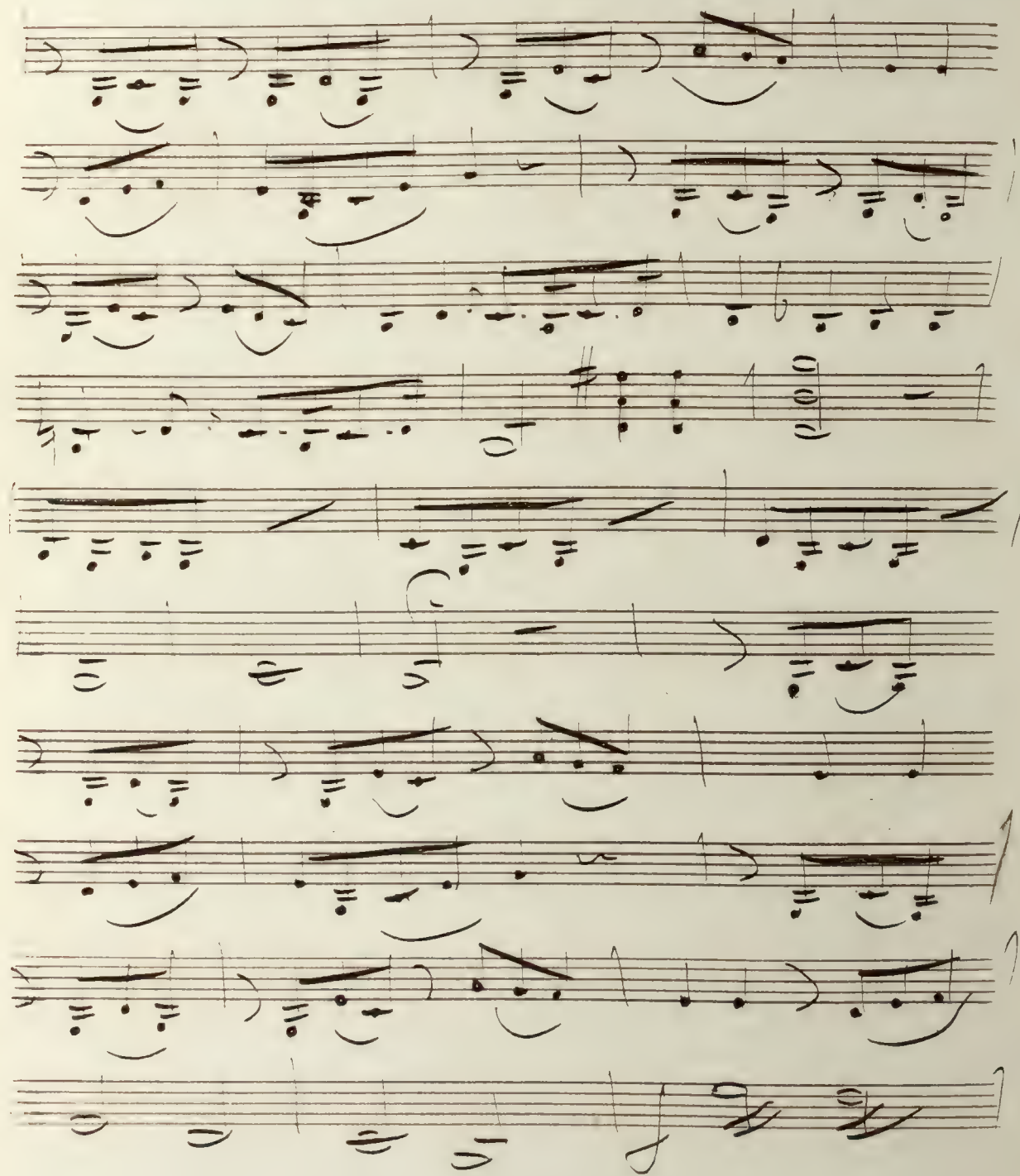


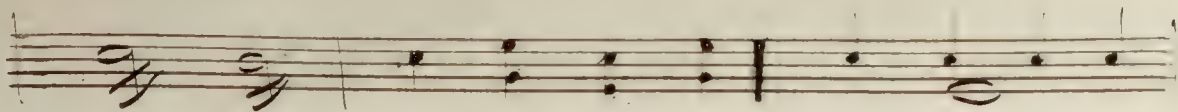
ma bonne amie rien



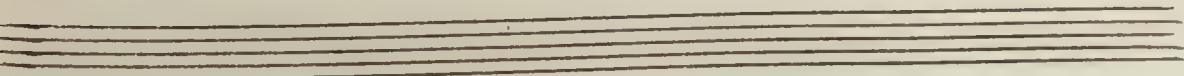
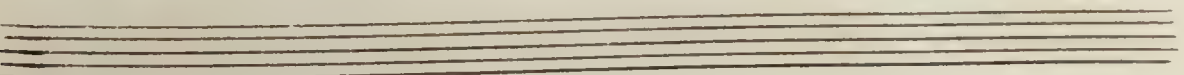
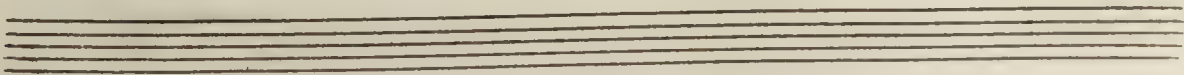
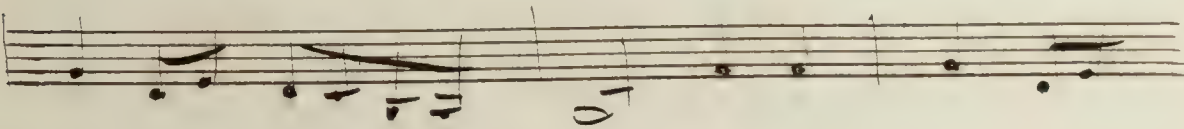
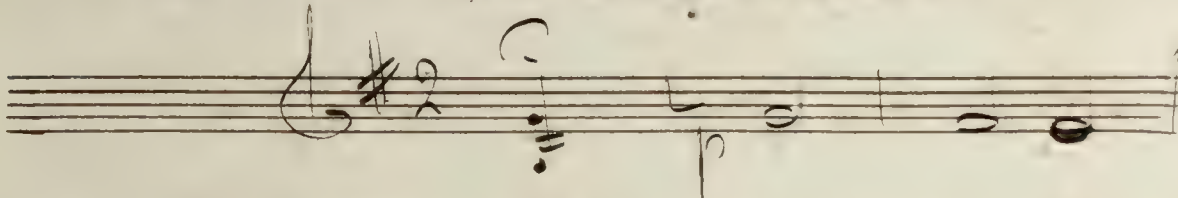
mais ma bonne amie

chant

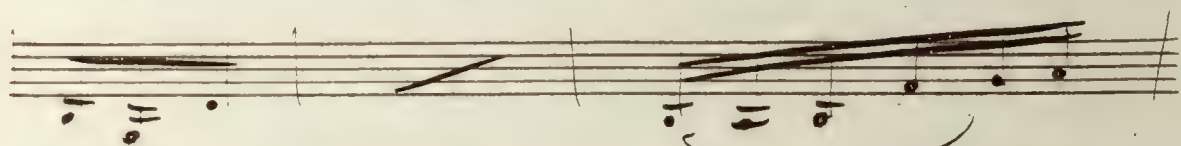
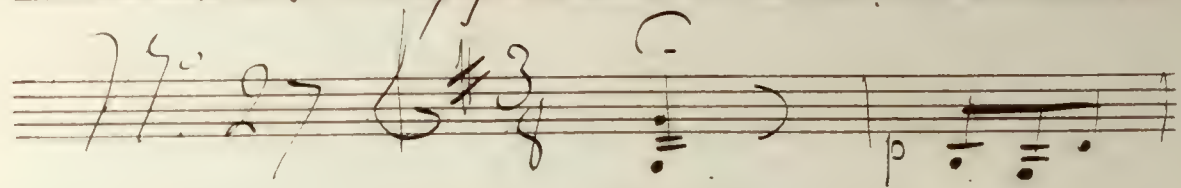


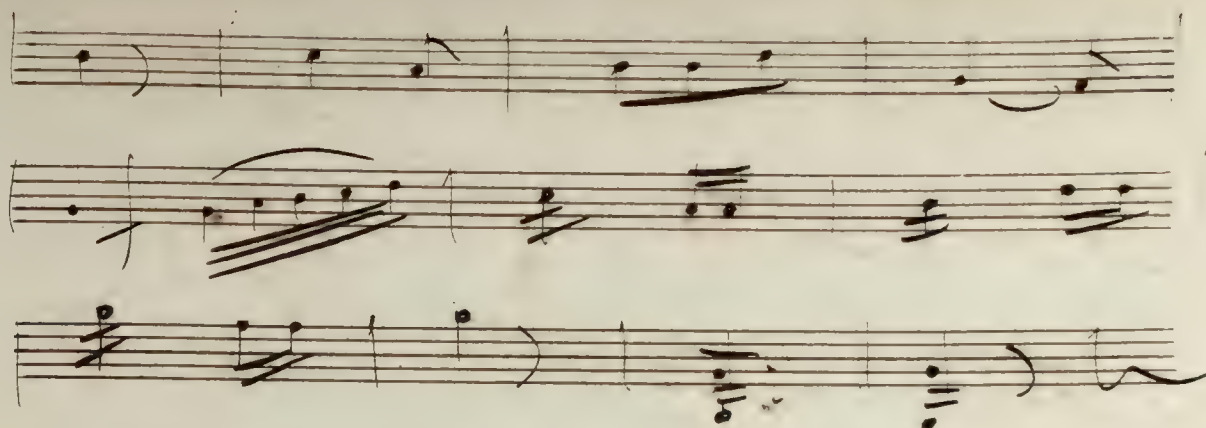


77^o 26 de notre embarras

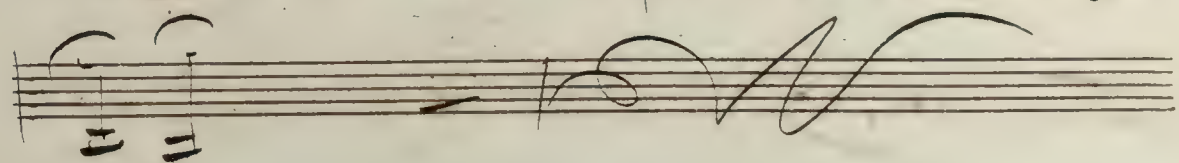
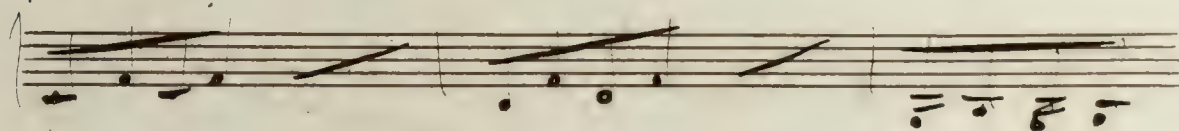
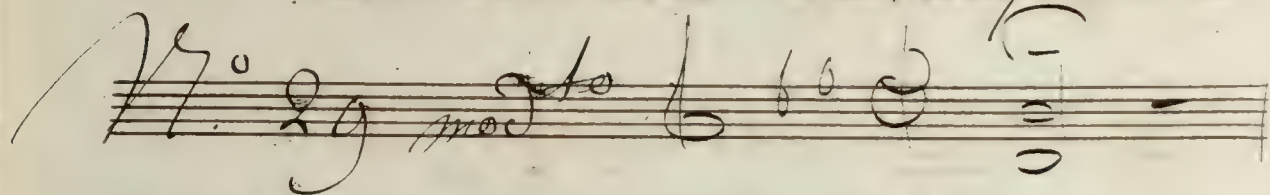


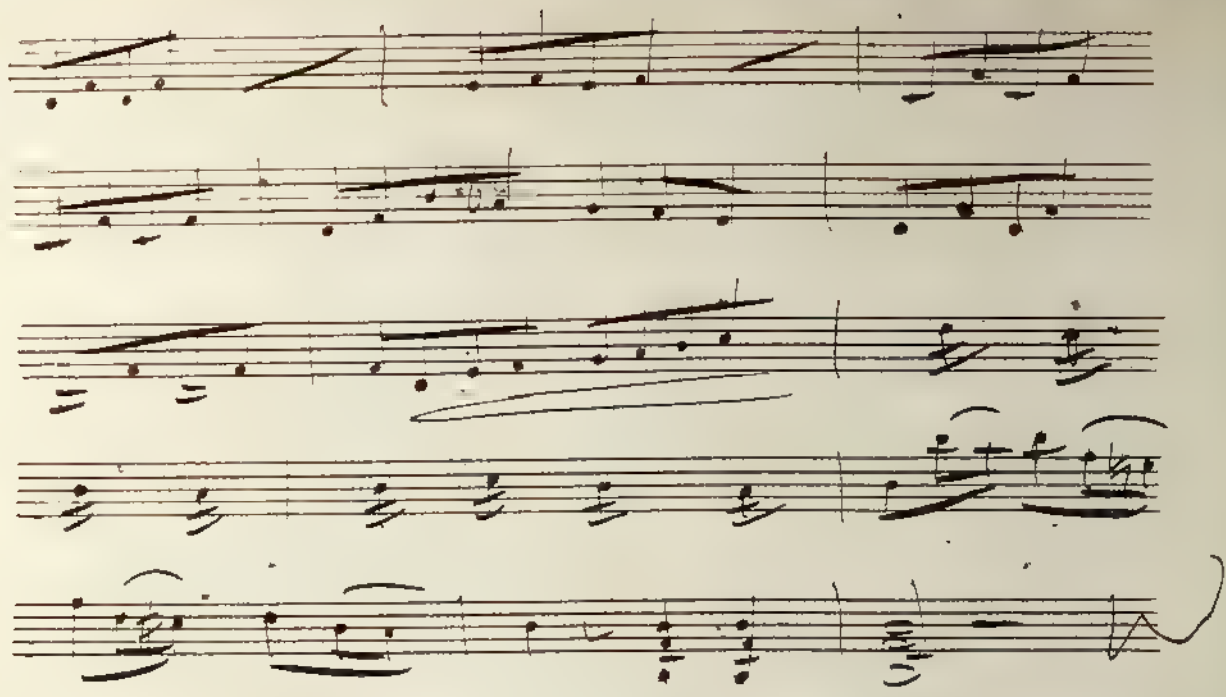
c'est différent cela madame



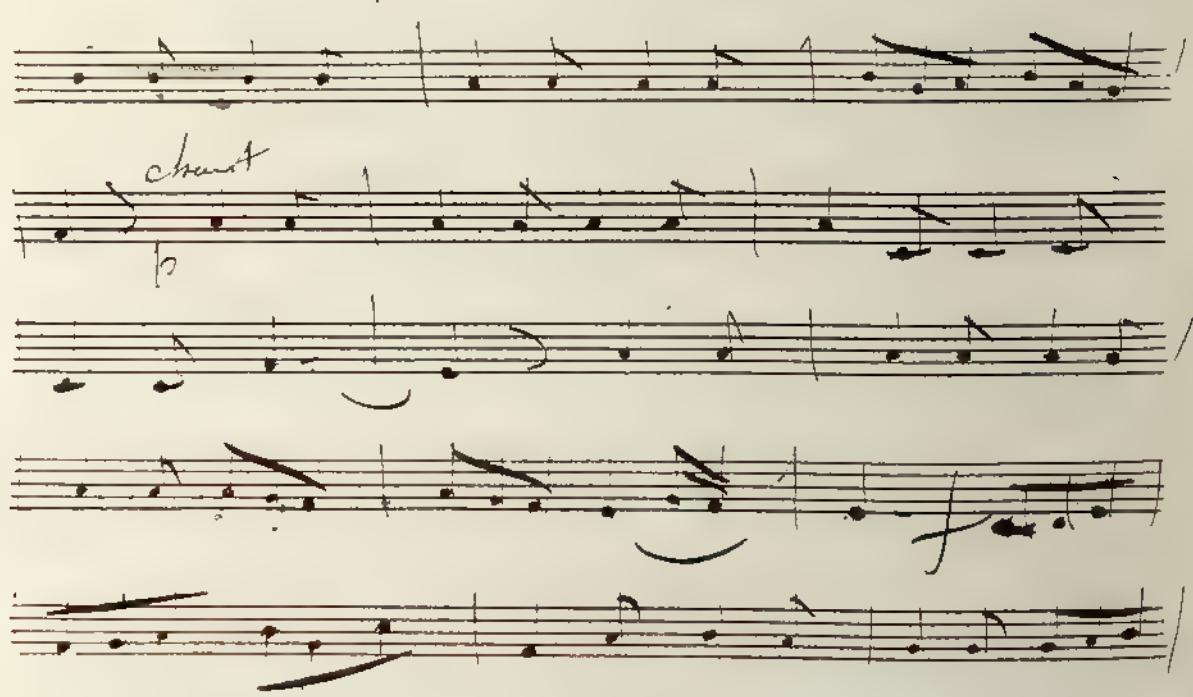


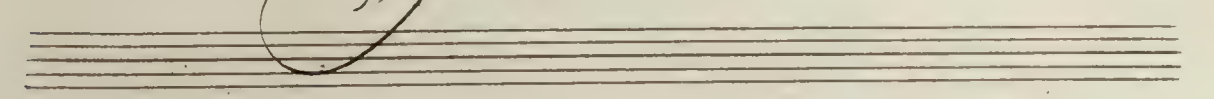
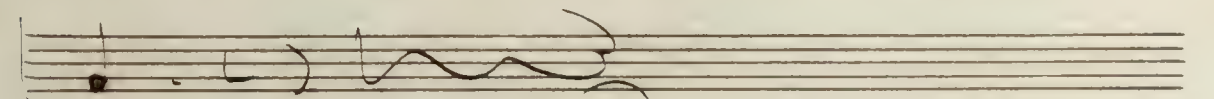
ceci est tres lent



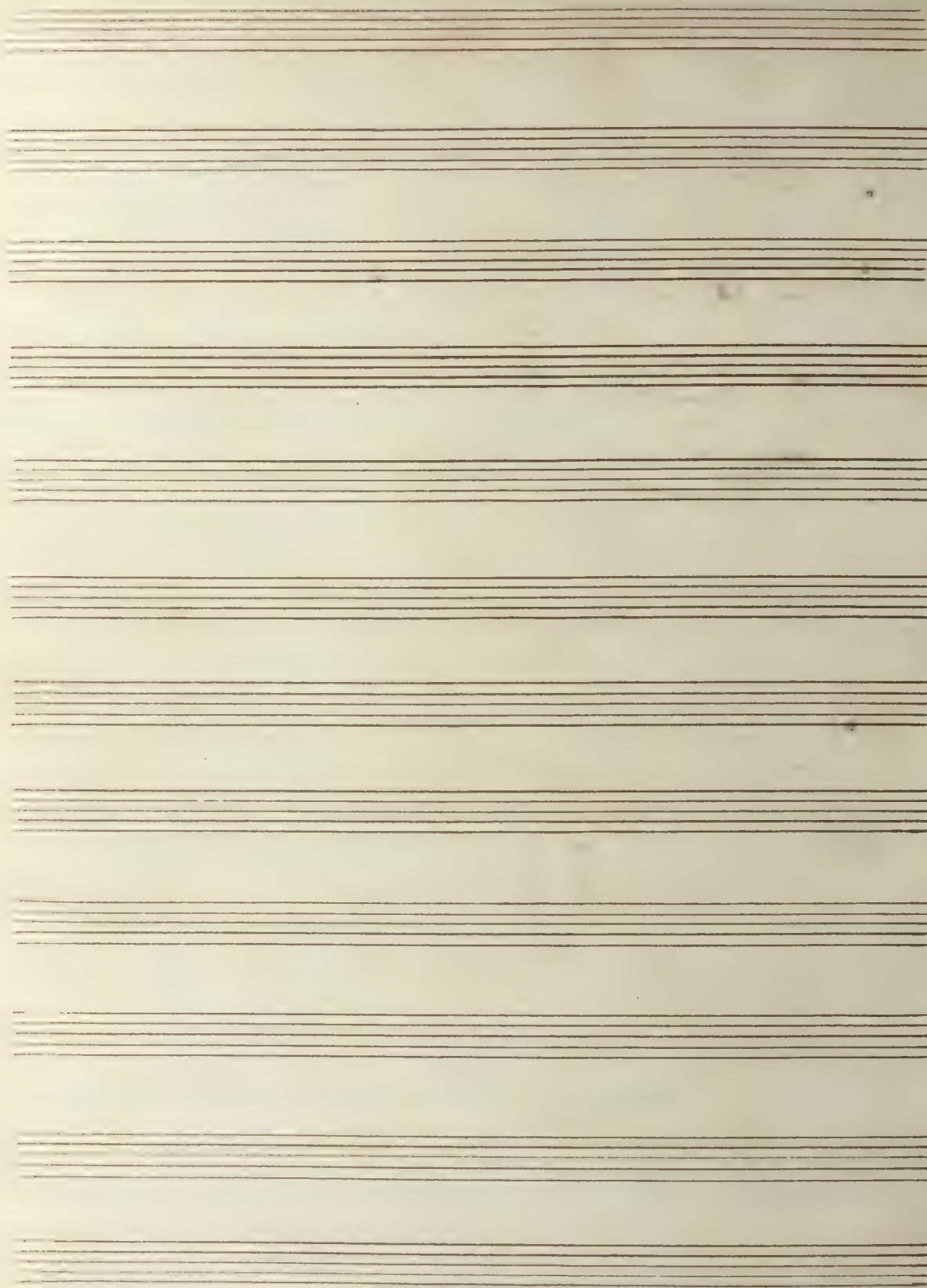


Adagio con dolce
7^{es} 31 *allegretto*





Fin



amalie
alto



Overture

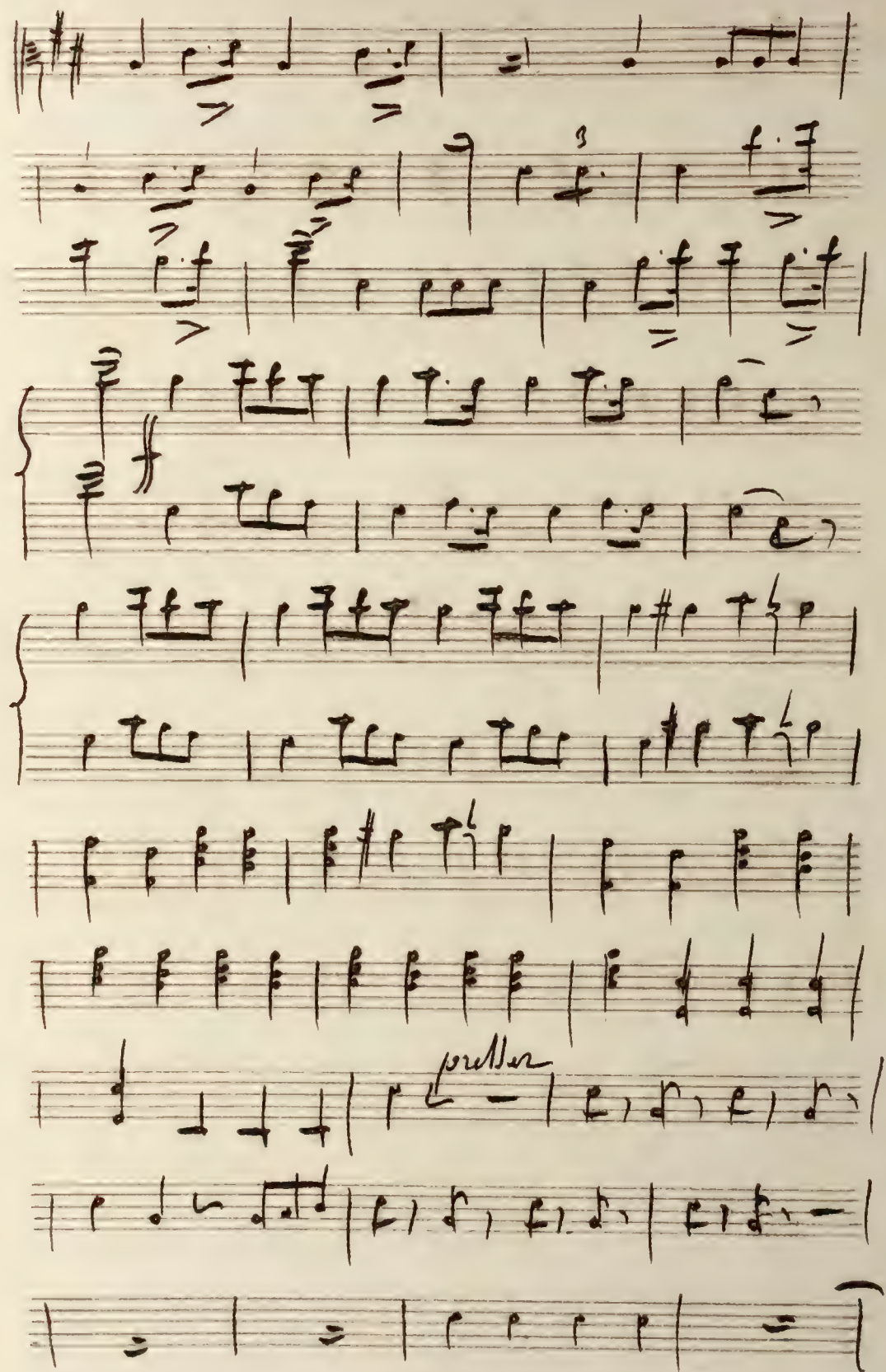
all^o

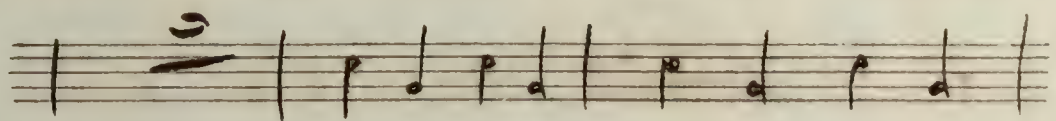
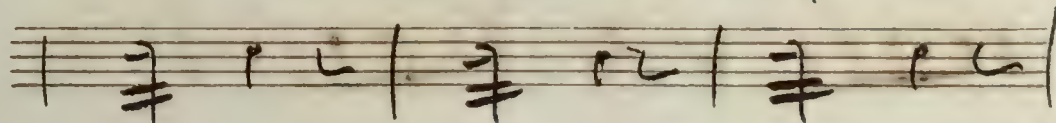
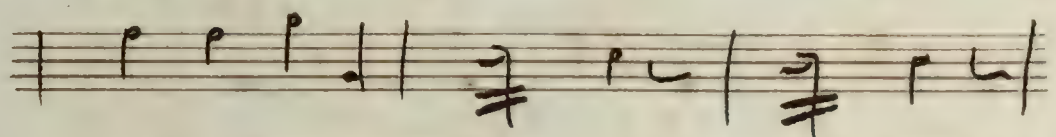
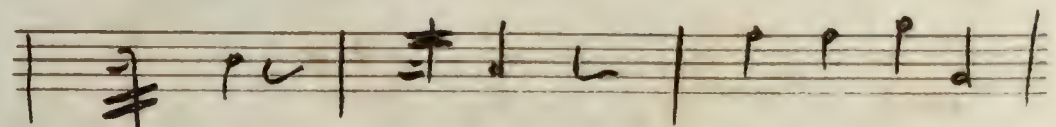
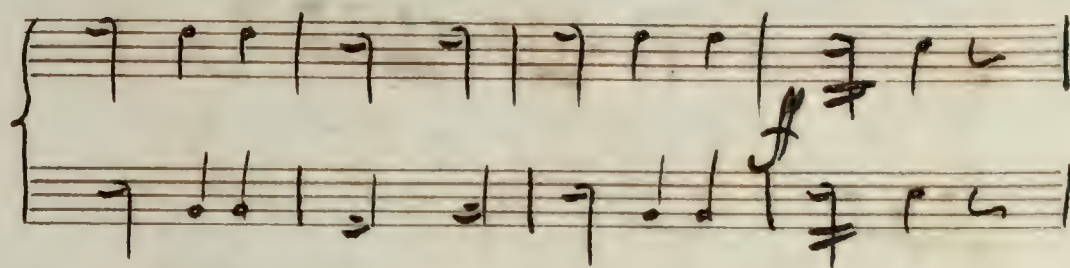
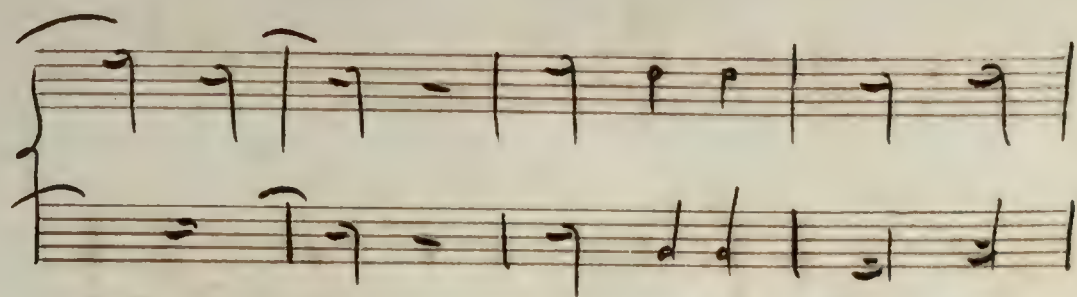
The musical score is written on a single page with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *all^o*. The score begins with a treble staff containing a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G3, a half note F3, and a half note E3. The first measure is marked with a *p* (piano) dynamic. The second measure contains a half note G4, a half note A4, and a half note B4. The third measure contains a half note G4, a half note A4, and a half note B4. The fourth measure contains a half note G4, a half note A4, and a half note B4. The fifth measure contains a half note G4, a half note A4, and a half note B4. The sixth measure contains a half note G4, a half note A4, and a half note B4. The seventh measure contains a half note G4, a half note A4, and a half note B4. The eighth measure contains a half note G4, a half note A4, and a half note B4. The ninth measure contains a half note G4, a half note A4, and a half note B4. The tenth measure contains a half note G4, a half note A4, and a half note B4. The eleventh measure contains a half note G4, a half note A4, and a half note B4. The twelfth measure contains a half note G4, a half note A4, and a half note B4. The thirteenth measure contains a half note G4, a half note A4, and a half note B4. The fourteenth measure contains a half note G4, a half note A4, and a half note B4. The fifteenth measure contains a half note G4, a half note A4, and a half note B4. The sixteenth measure contains a half note G4, a half note A4, and a half note B4. The seventeenth measure contains a half note G4, a half note A4, and a half note B4. The eighteenth measure contains a half note G4, a half note A4, and a half note B4. The nineteenth measure contains a half note G4, a half note A4, and a half note B4. The twentieth measure contains a half note G4, a half note A4, and a half note B4. The score concludes with a double bar line.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and accidentals (sharps and naturals). The score is organized into systems, with some staves grouped by a brace on the left. The handwriting is in a historical style, and the paper shows signs of age and wear.

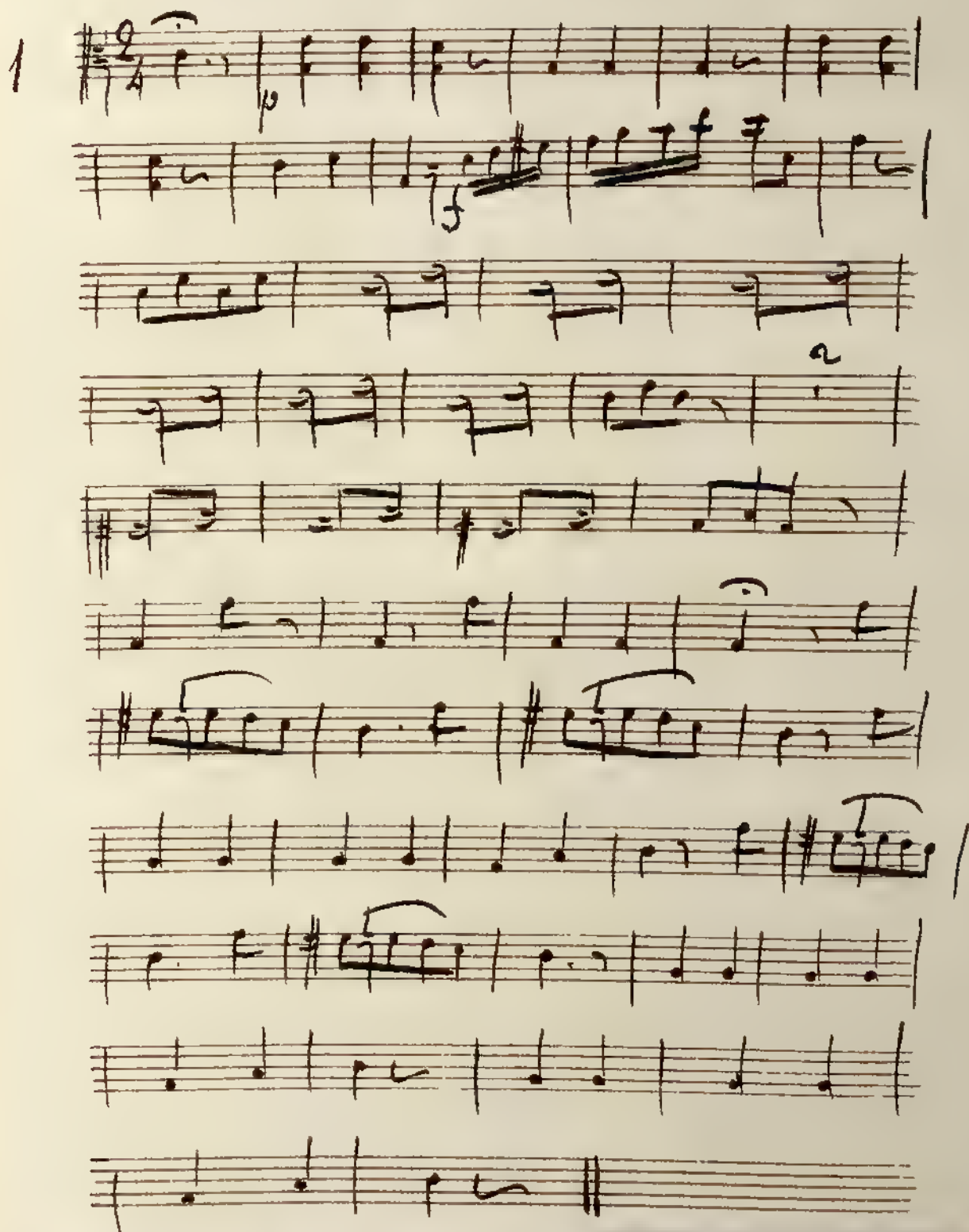
The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The sixth system consists of two staves. The seventh system consists of two staves. The eighth system consists of two staves. The ninth system consists of two staves. The tenth system consists of two staves.

At the bottom of the page, there is a handwritten signature or initials "V. J." followed by a period.





de toutes les facons



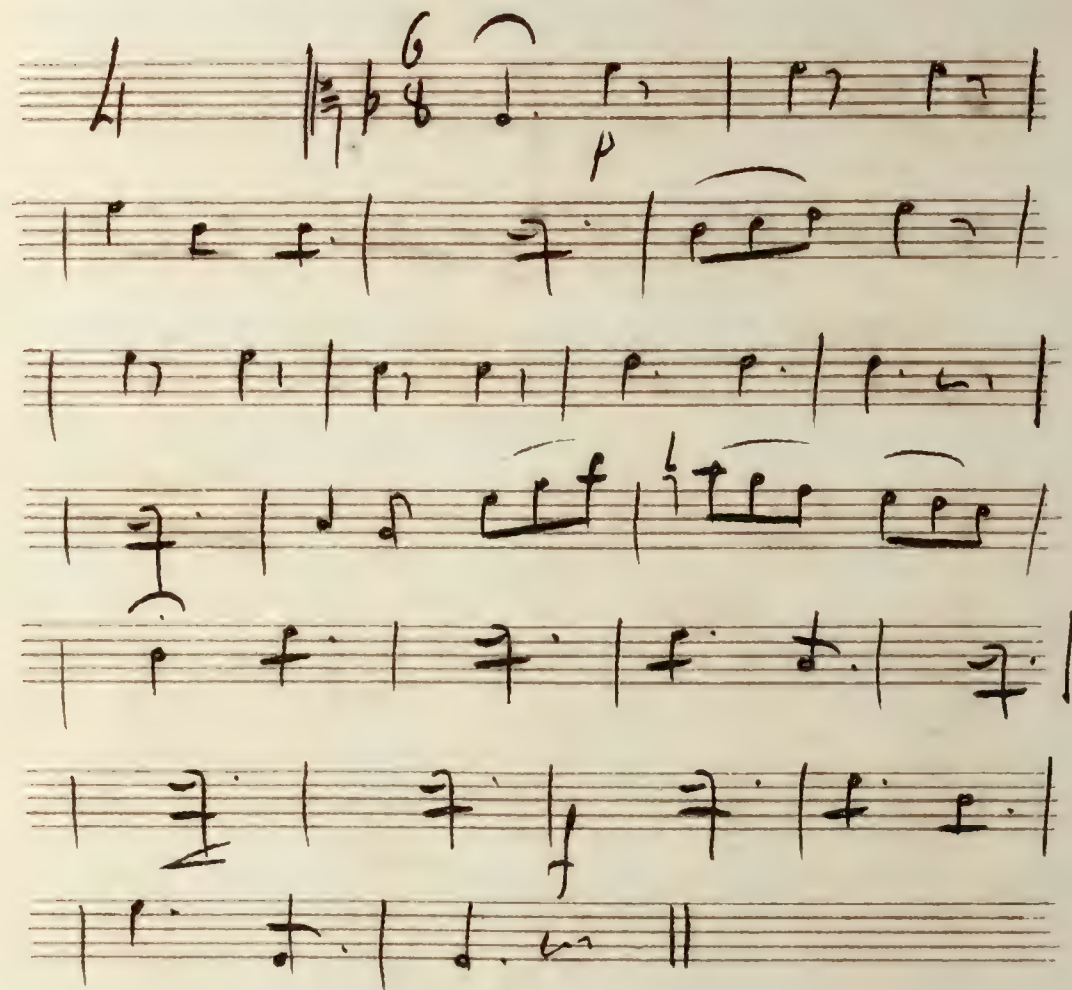
pauvre petite femme

chant

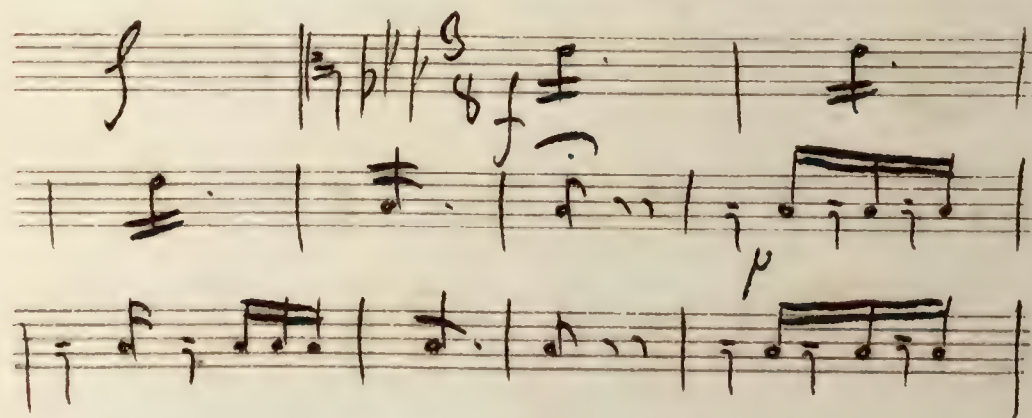
all to $\frac{9}{8}$ *p*

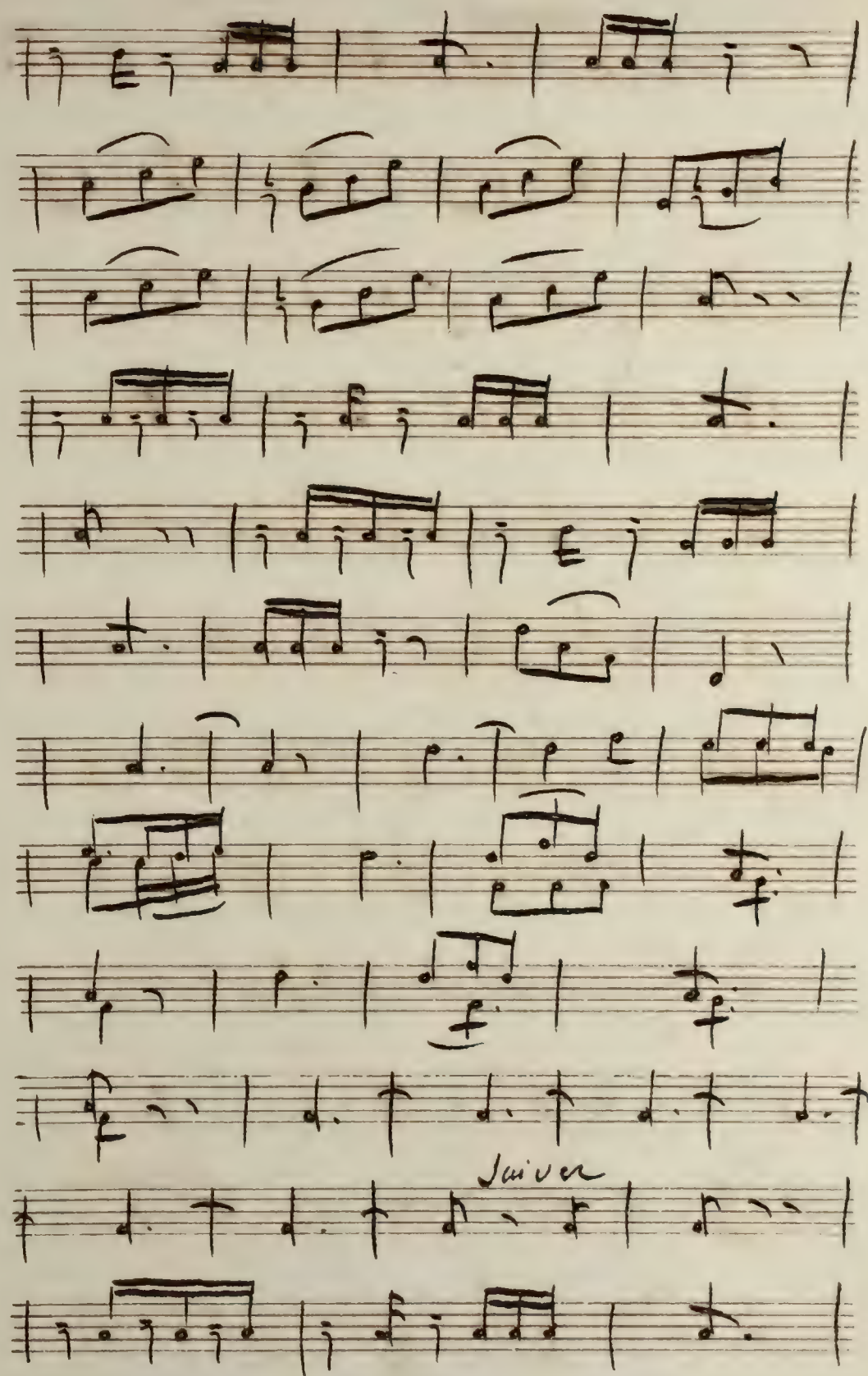
2 coup
au chant

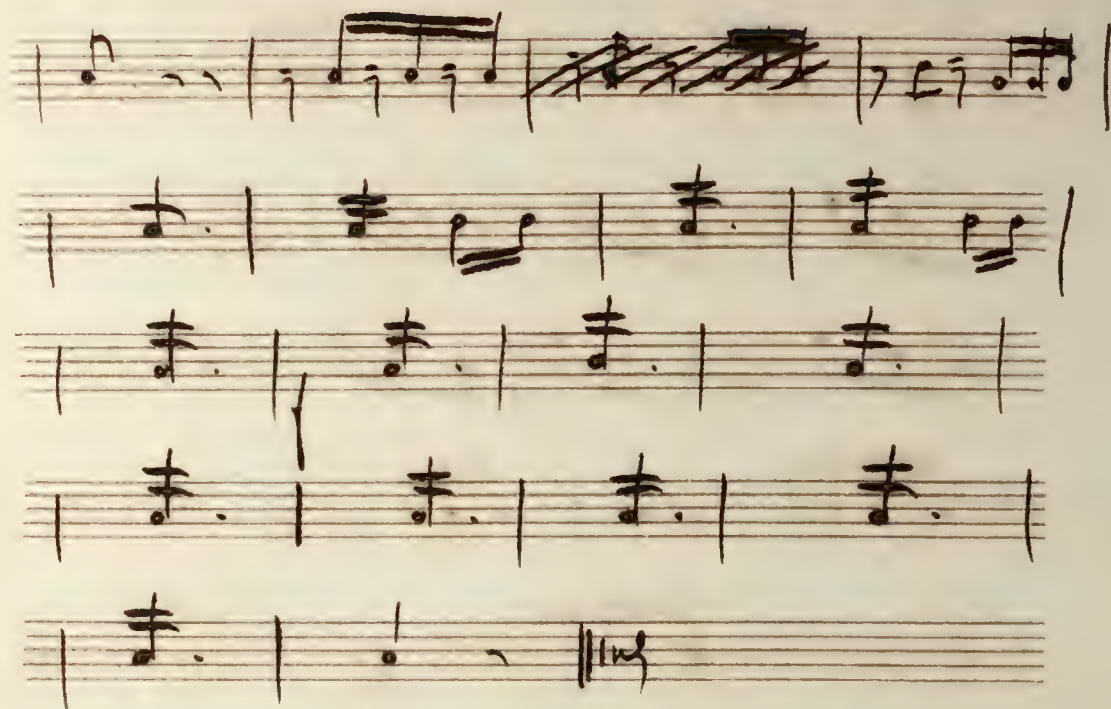
an bow 2umonde



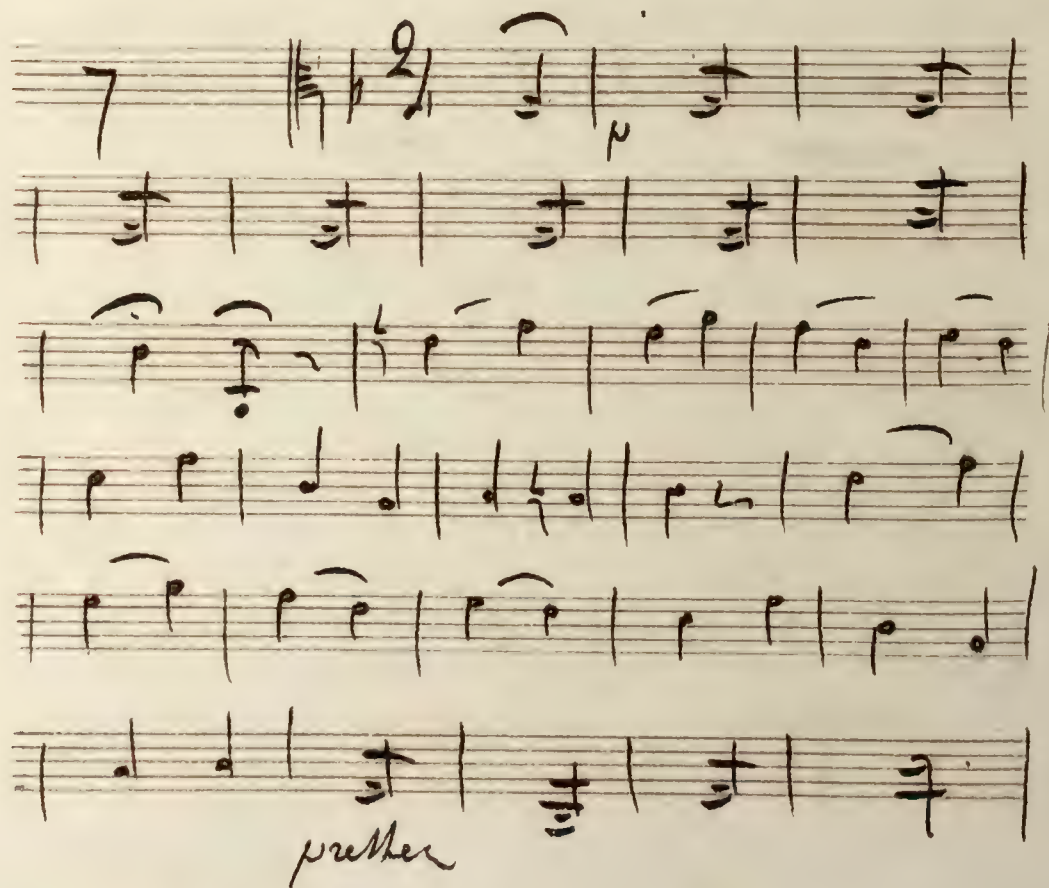
ds omh buu slai bor



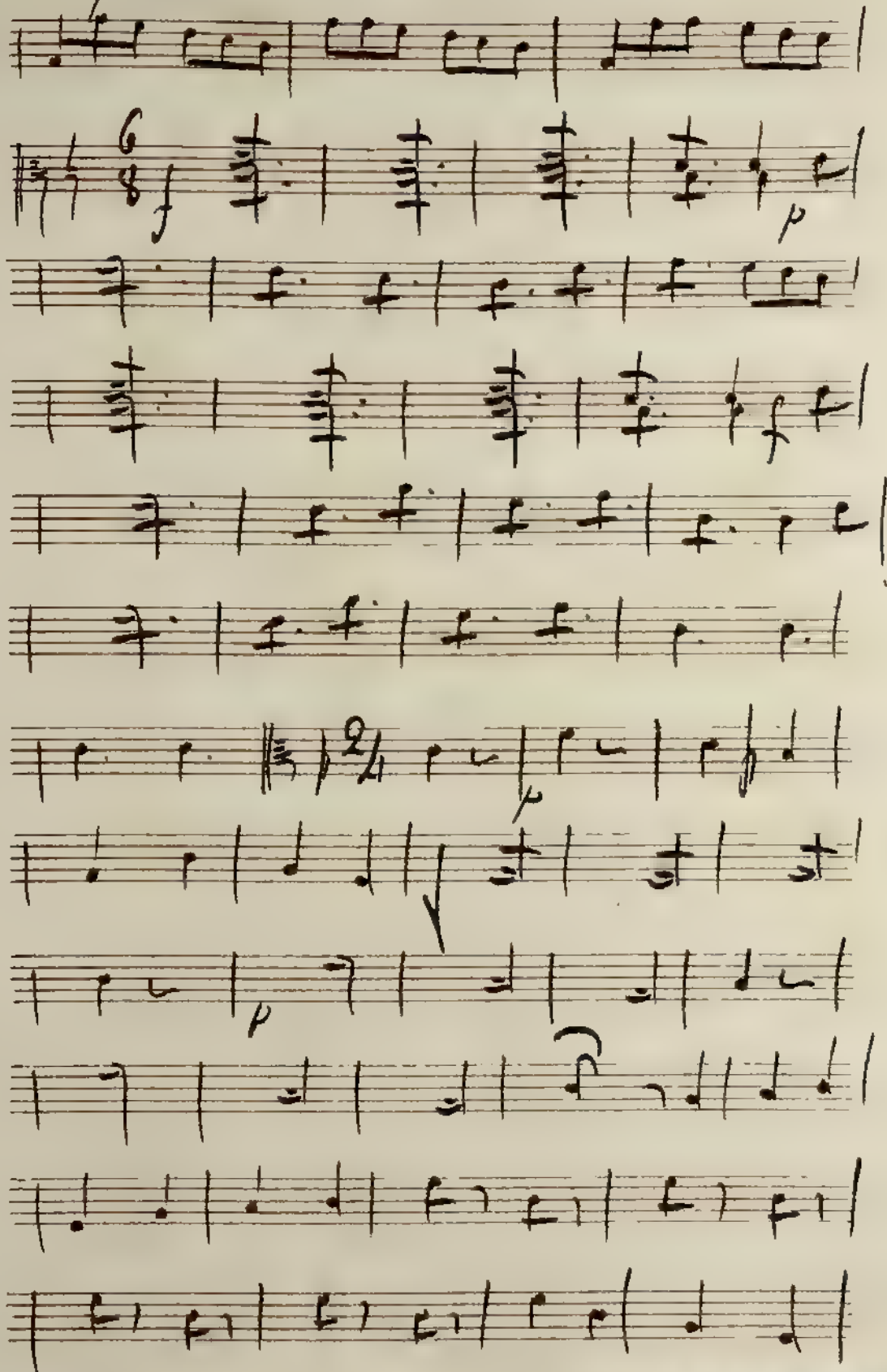


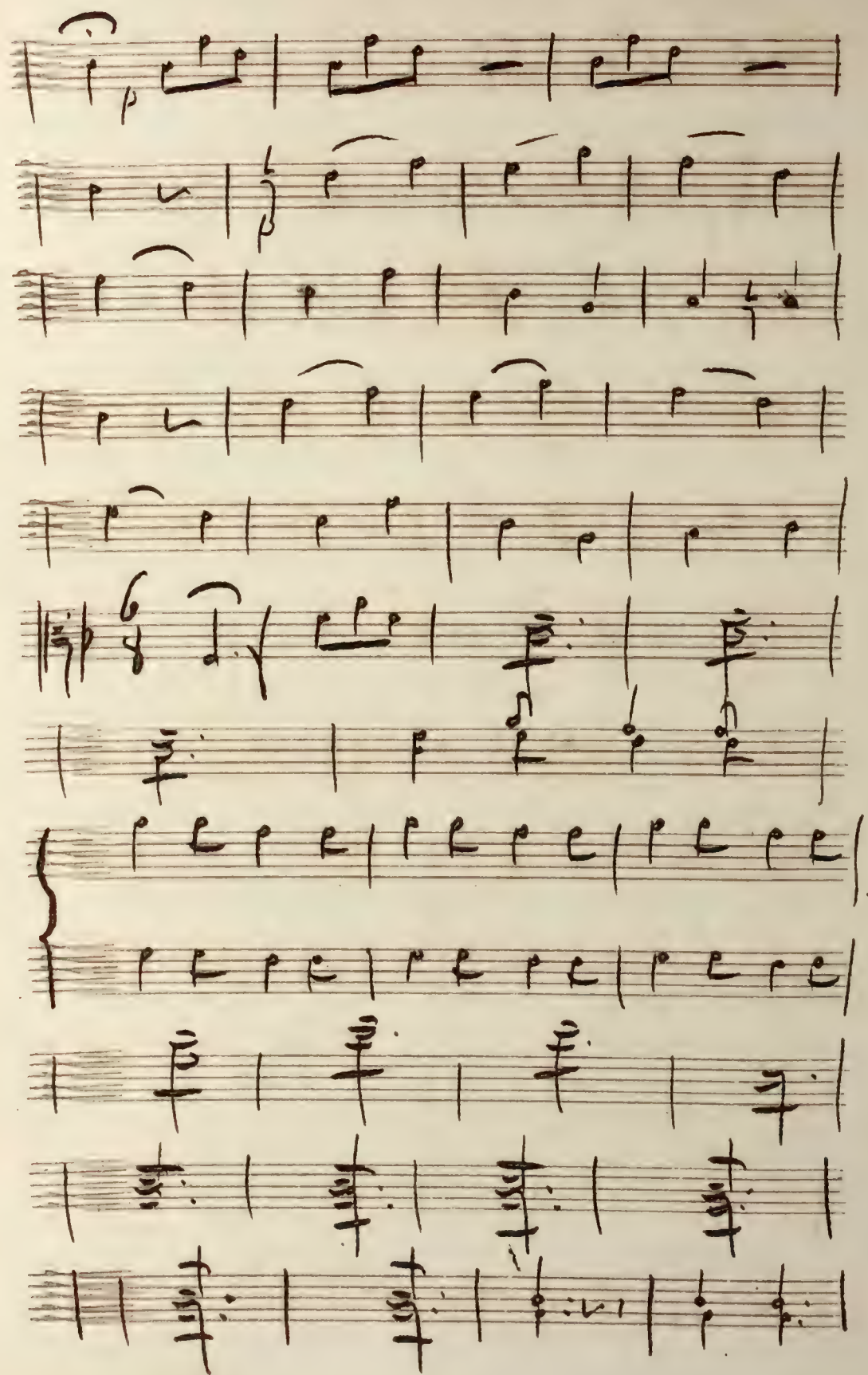


Dans le chemin creux



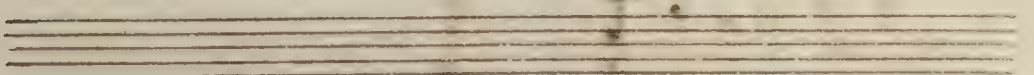
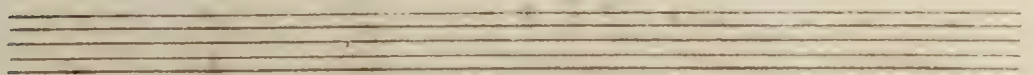
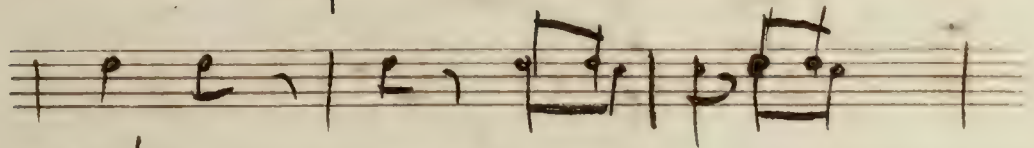
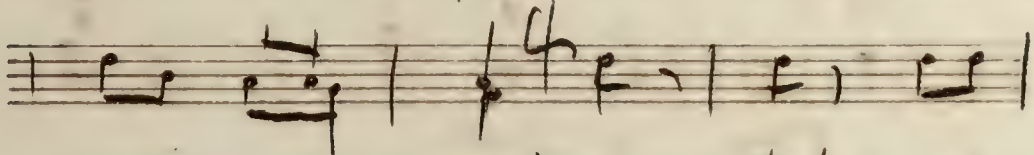
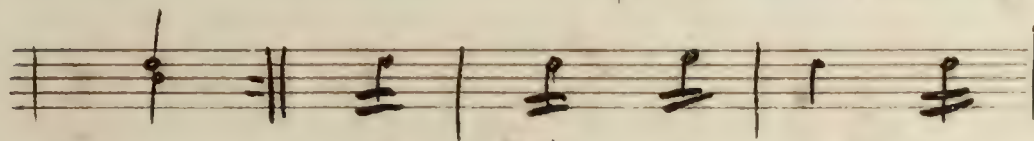
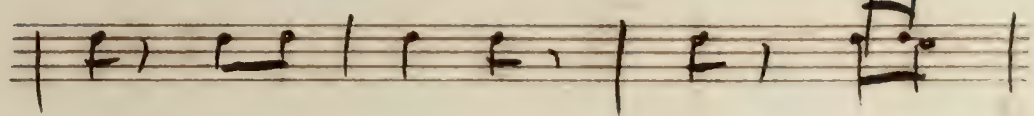
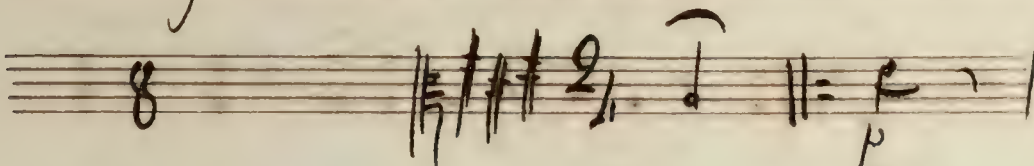
preludio







jeu d'air Jure



ah mon Regiment

A handwritten musical score on aged paper, featuring ten staves of music. The title "ah mon Regiment" is written in a cursive hand above the first staff. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#), and the time signature is 6/8. The score is marked with several dynamics and performance instructions: "p" (piano) appears on the third, fourth, and seventh staves; "f" (forte) appears at the beginning of the sixth staff and below the final staff; "chord" is written above the second staff; "pulsu arco" is written above the fifth staff; and "f" is written below the final staff. The manuscript shows signs of age, including some staining and wear along the edges.

Vaut rapport ou madame

10 || $\frac{3}{4}$ # # 9 \bar{p} \bar{u} | , \bar{u} , \bar{u} , \bar{u} |

| , \bar{u} \bar{u} \bar{u} | , \bar{u} , \bar{u} , \bar{u} | \bar{u} \bar{u} \bar{u} |

| \bar{u} , \bar{u} , \bar{u} | , \bar{u} \bar{u} \bar{u} | \bar{u} , \bar{u} , \bar{u} |

| \bar{u} , \bar{u} , \bar{u} | \bar{u} , \bar{u} , \bar{u} | \bar{u} , \bar{u} , \bar{u} |

| \bar{u} , \bar{u} , \bar{u} | \bar{u} , \bar{u} , \bar{u} | \bar{u} , \bar{u} , \bar{u} |

| \bar{u} \bar{u} \bar{u} | , \bar{u} , \bar{u} , \bar{u} | , \bar{u} \bar{u} \bar{u} |

| , \bar{u} , \bar{u} , \bar{u} | \bar{u} \bar{u} \bar{u} | \bar{u} , \bar{u} , \bar{u} |

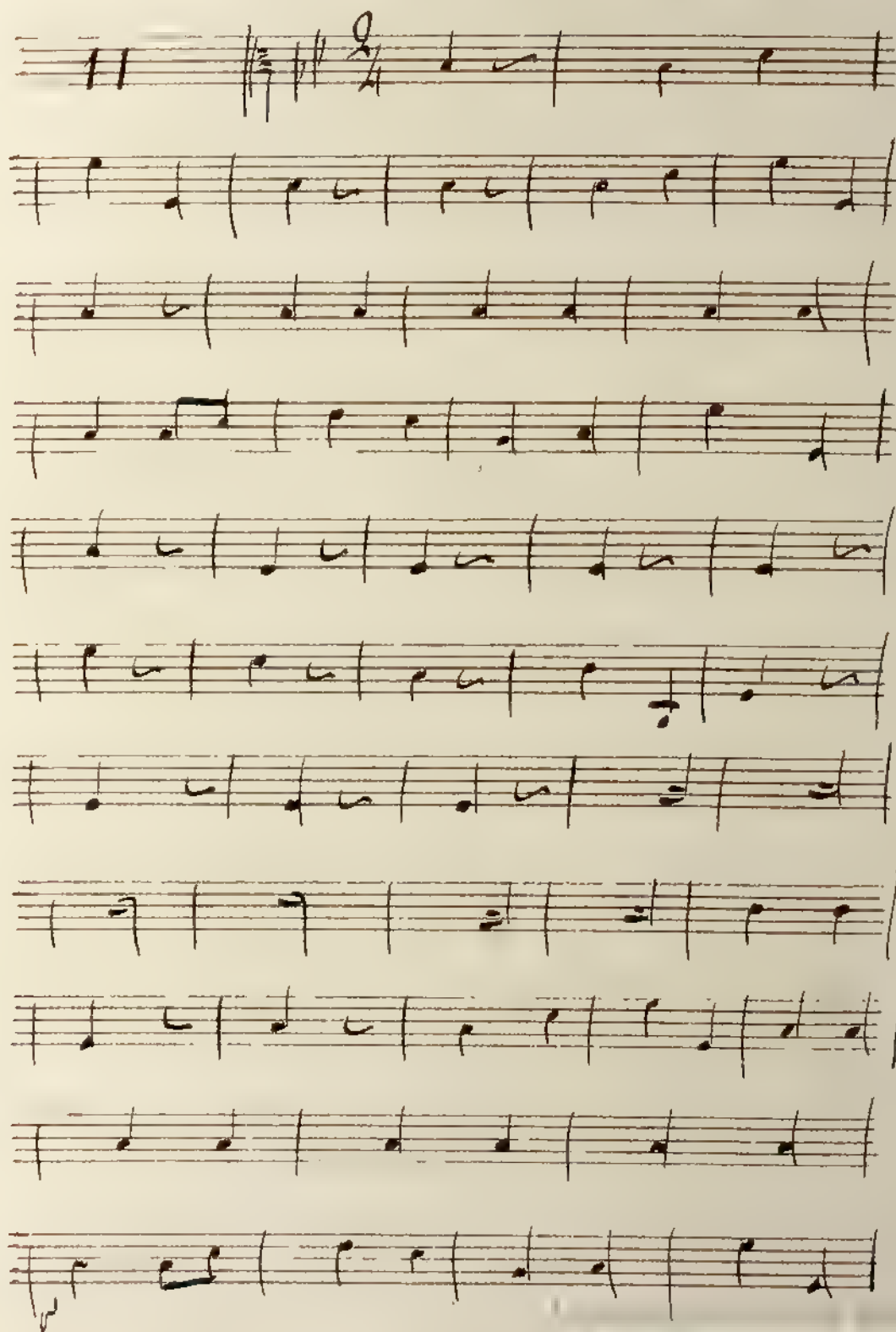
| \bar{u} , \bar{u} , \bar{u} | \bar{u} , \bar{u} , \bar{u} | \bar{u} \bar{u} \bar{u} |

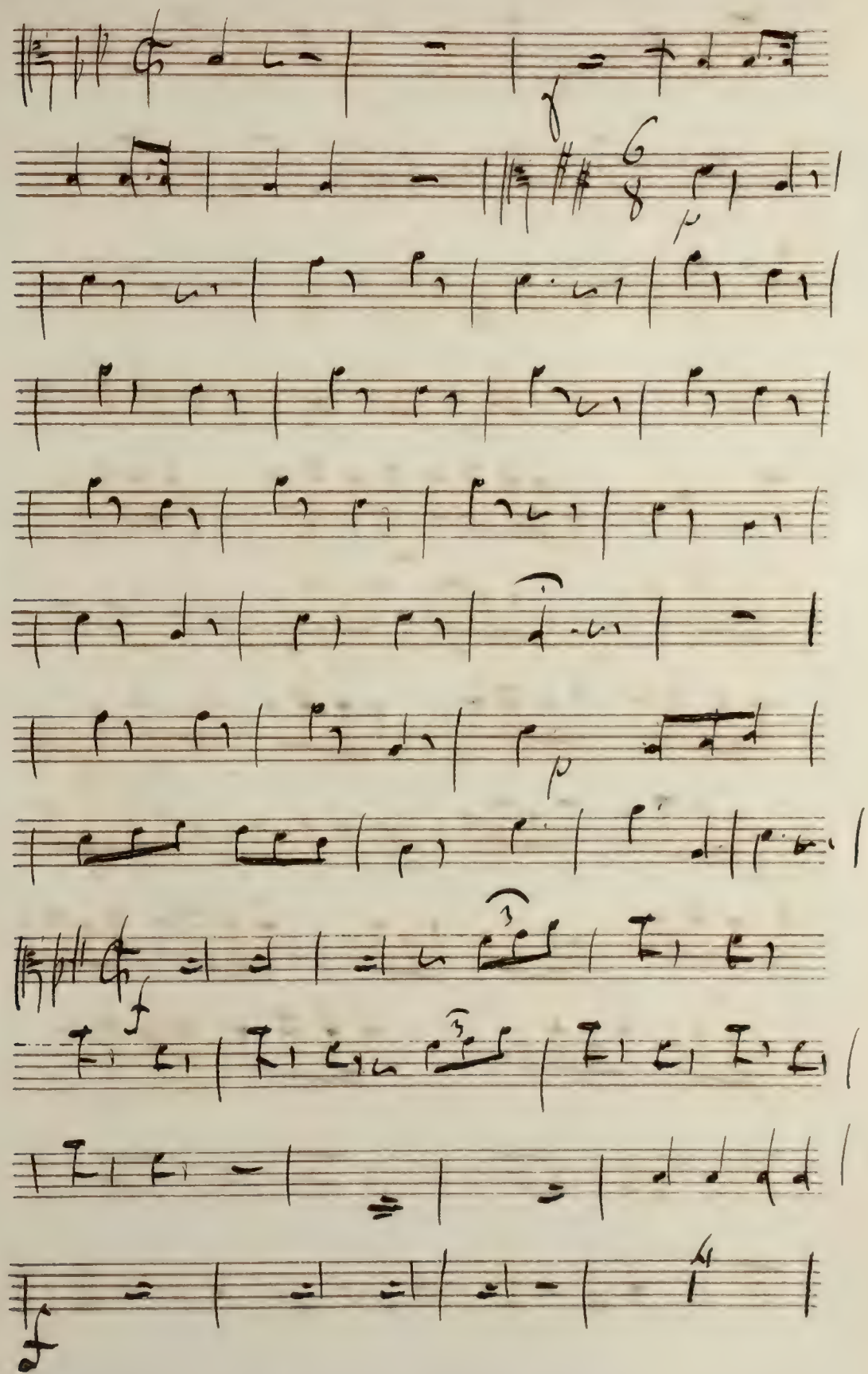
| \bar{u} . | \bar{u} . | \bar{u} \bar{u} | \bar{u} . |

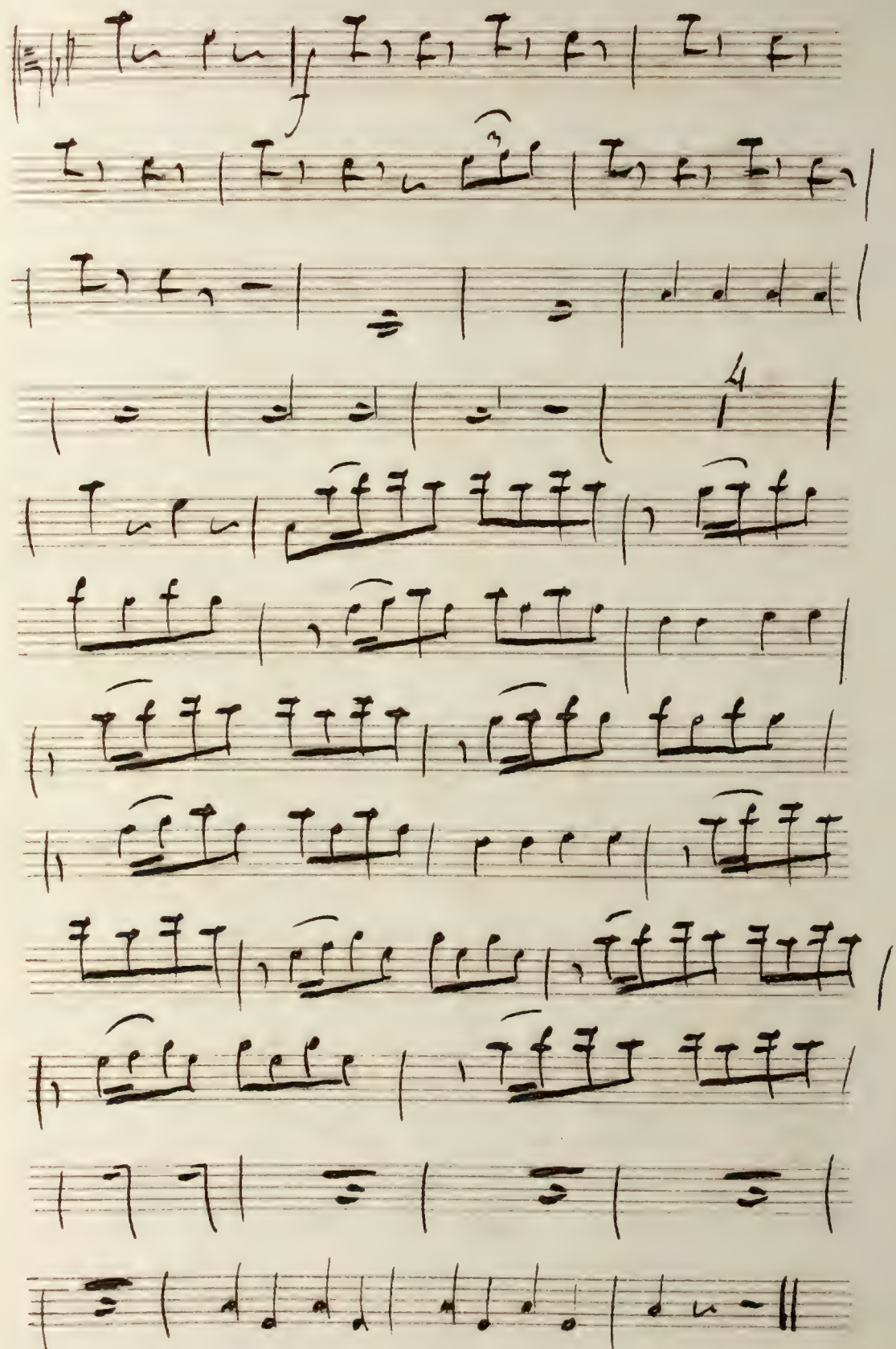
| \bar{u} \bar{u} | \bar{u} \bar{u} || 2 coup

||

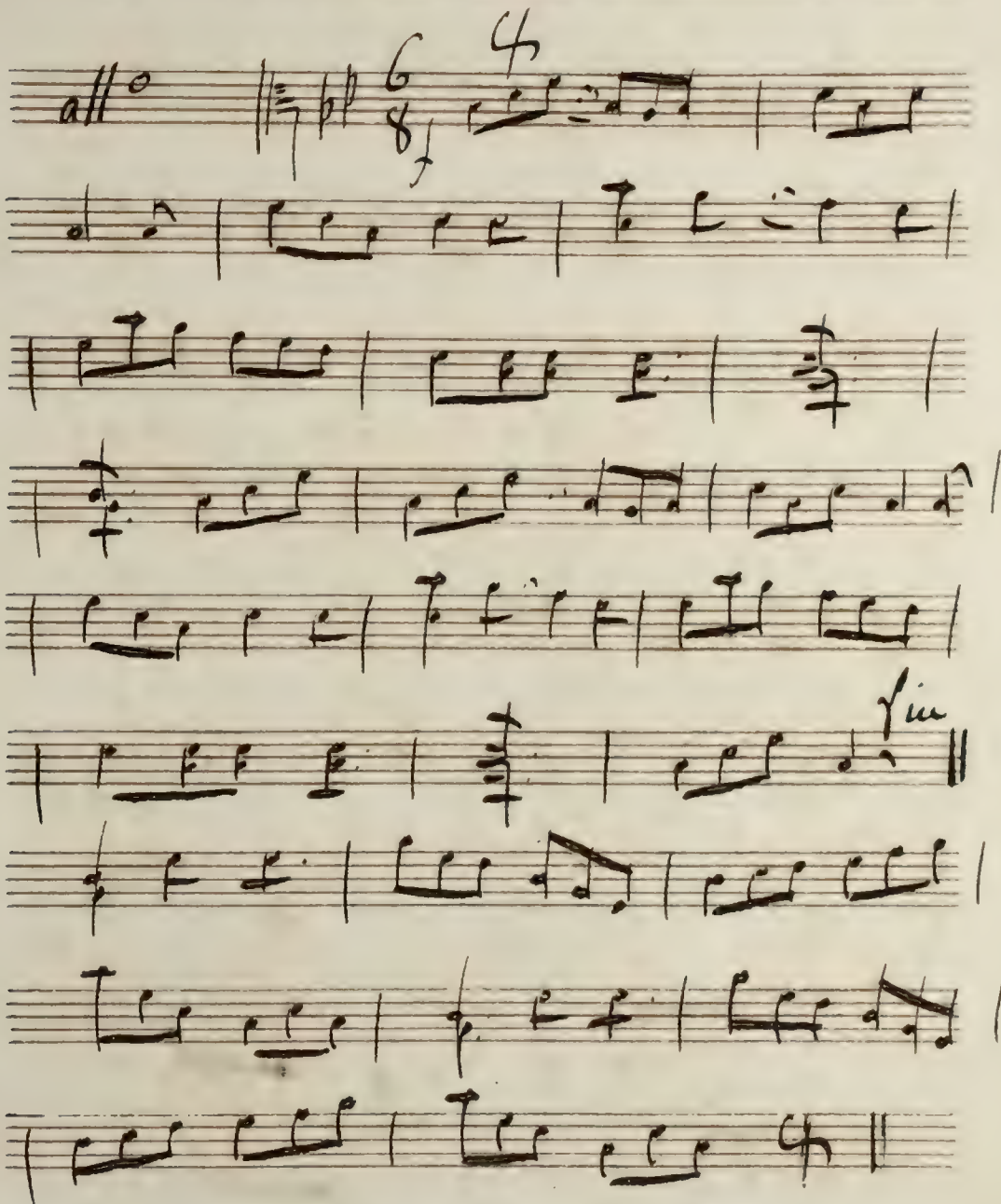
a la point du jour } Longue

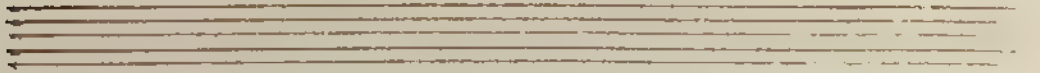
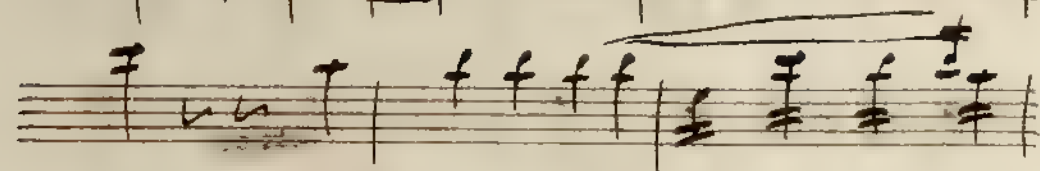




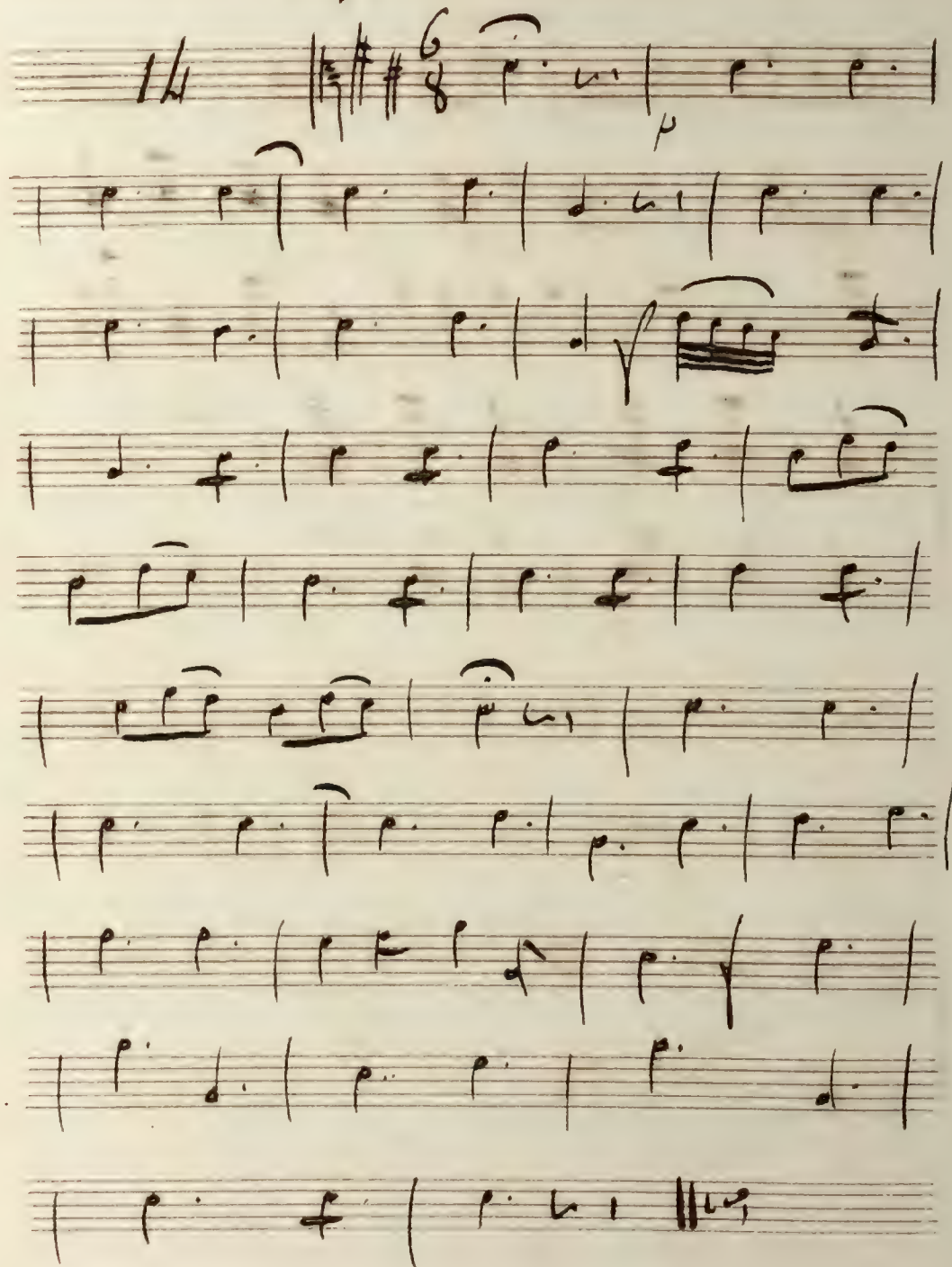


Extrait

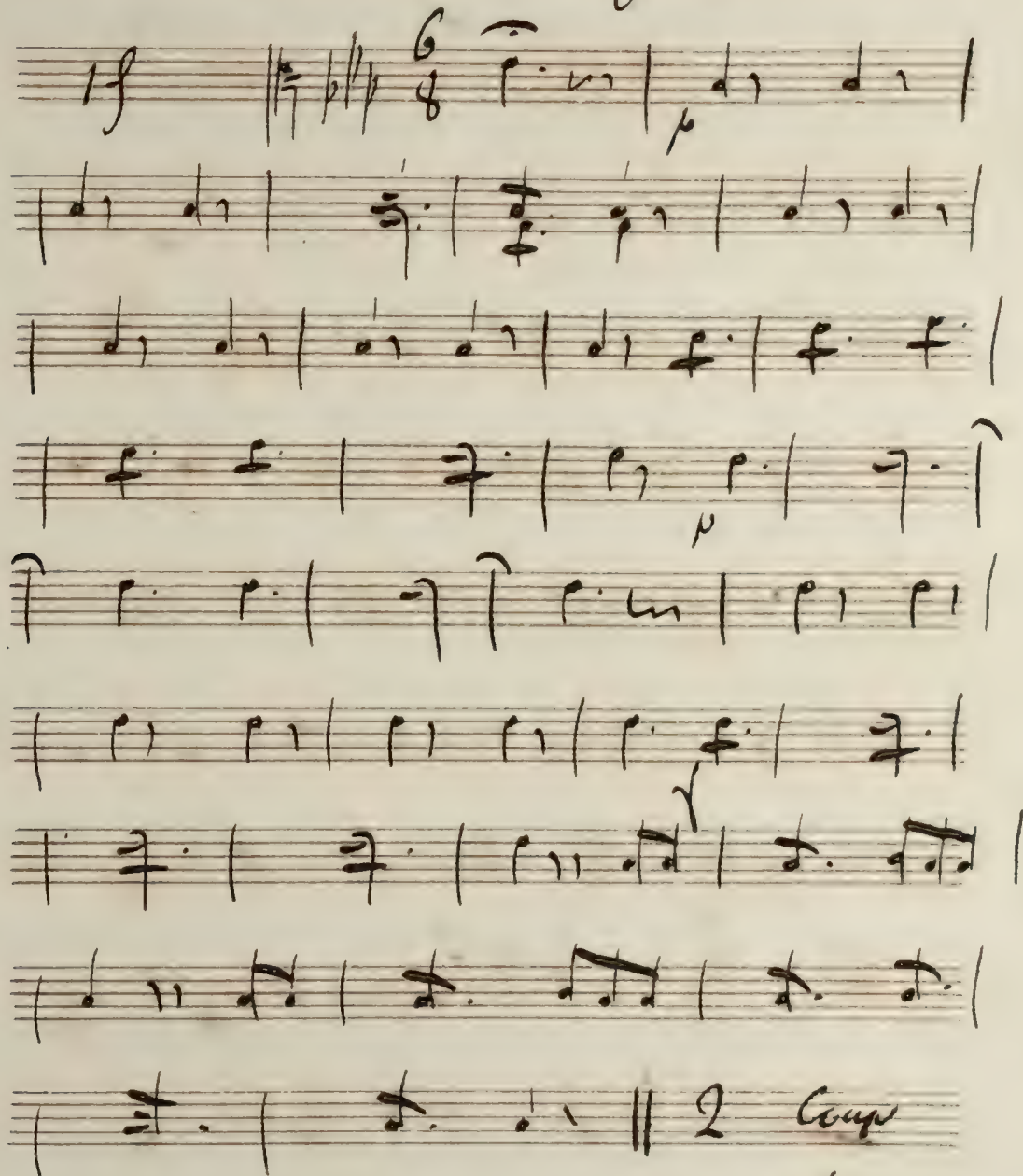




Il en a pas d'autres

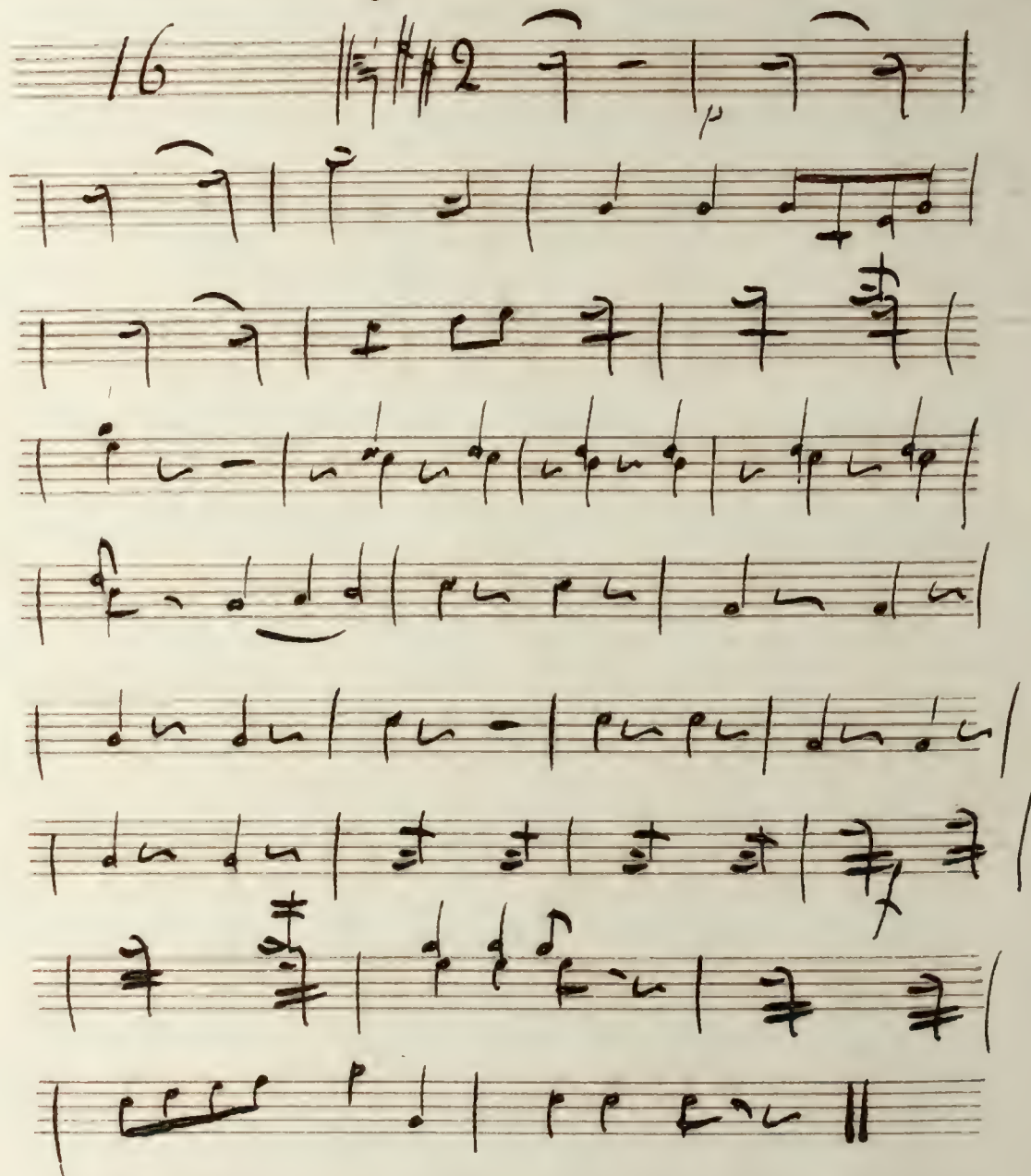


Me la Hon ira pat

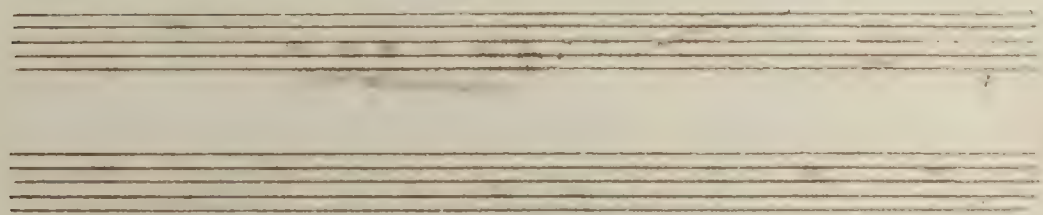
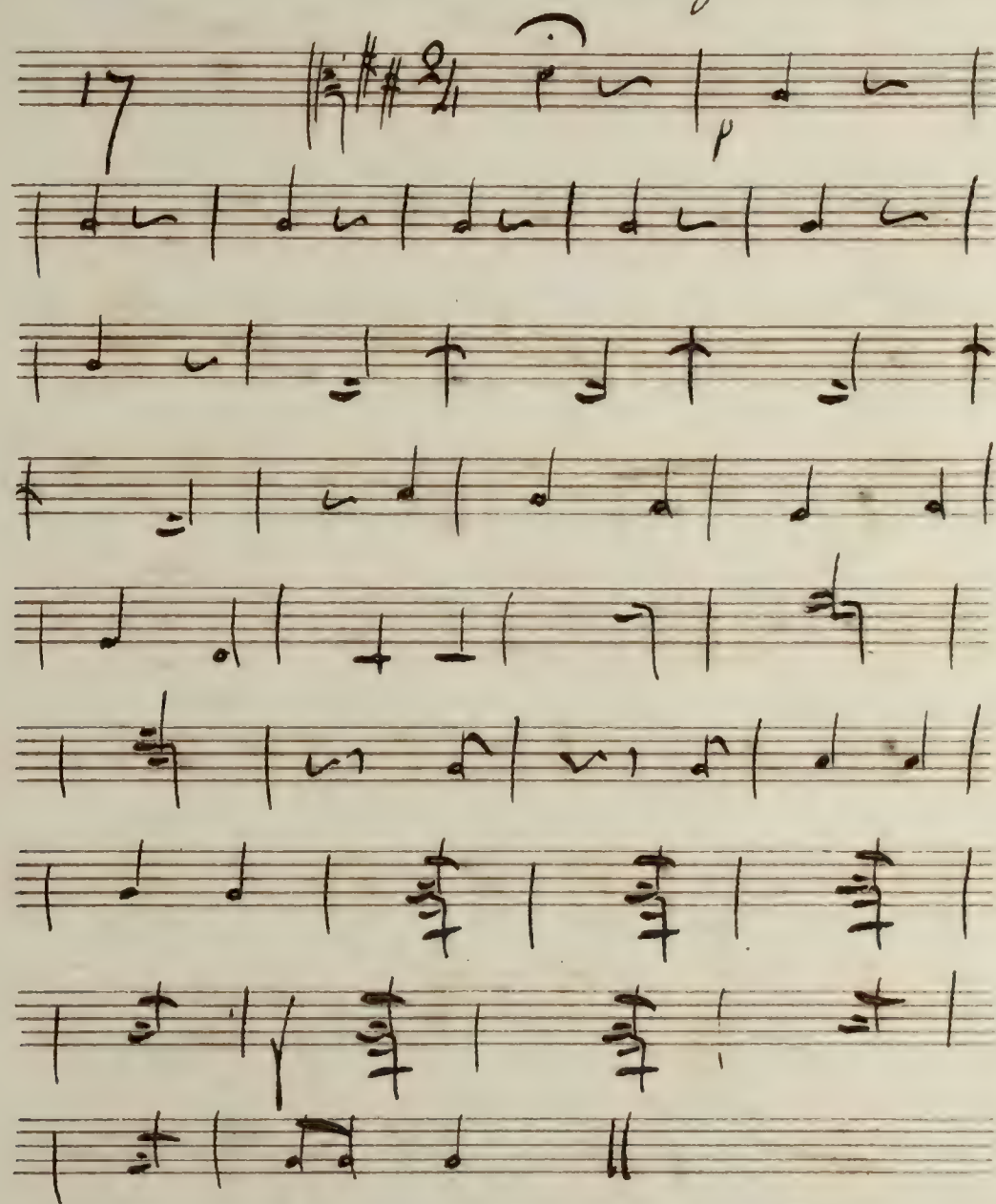


ou pathe

mai non je me ravise

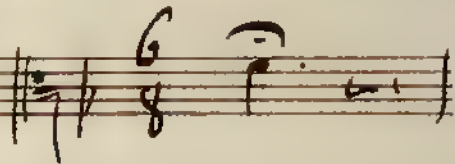


De quoi comment par di



oh dam est vrai

18

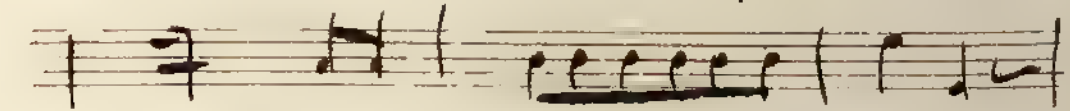


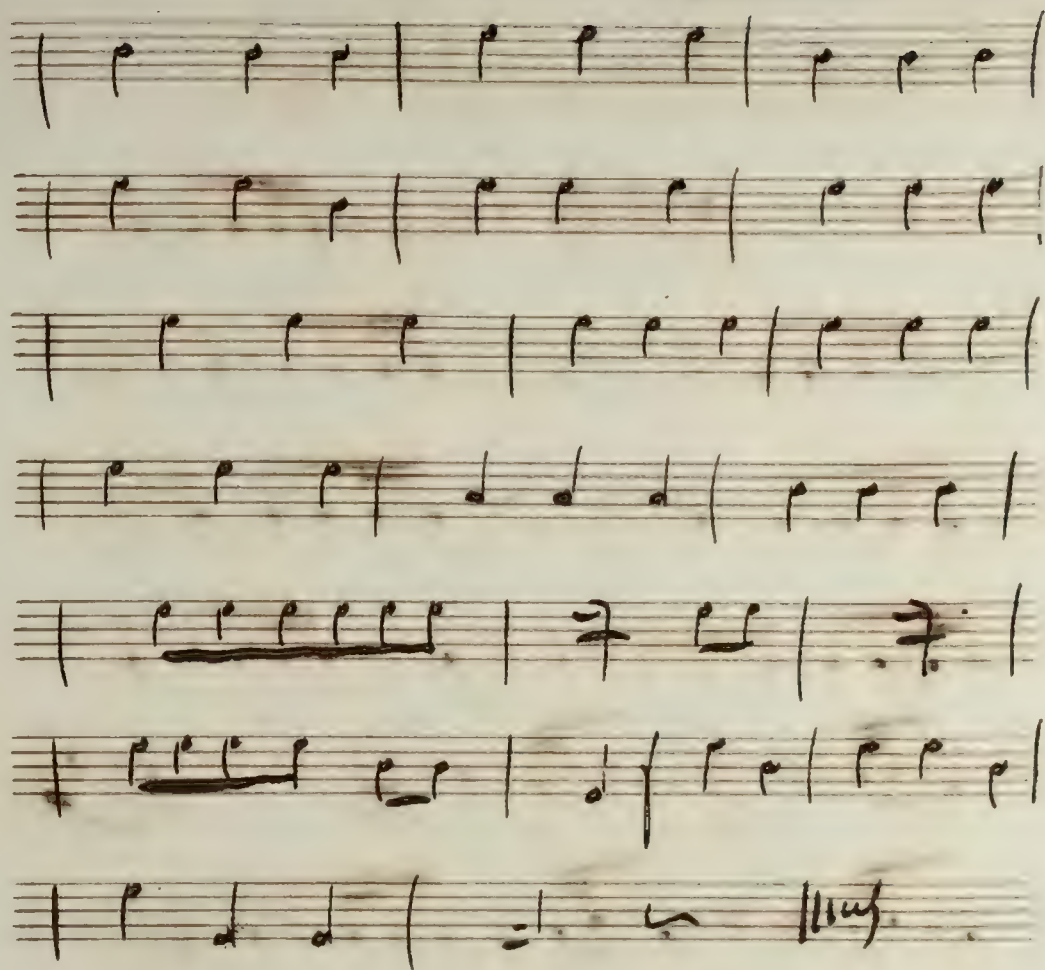
qu'il y ait des femmes

19



Chant



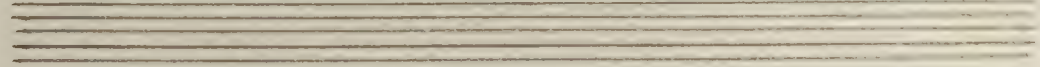
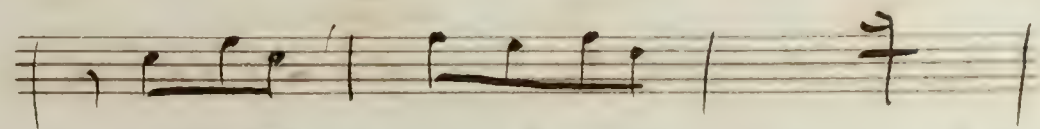


grand Dieu J. J. Bonard

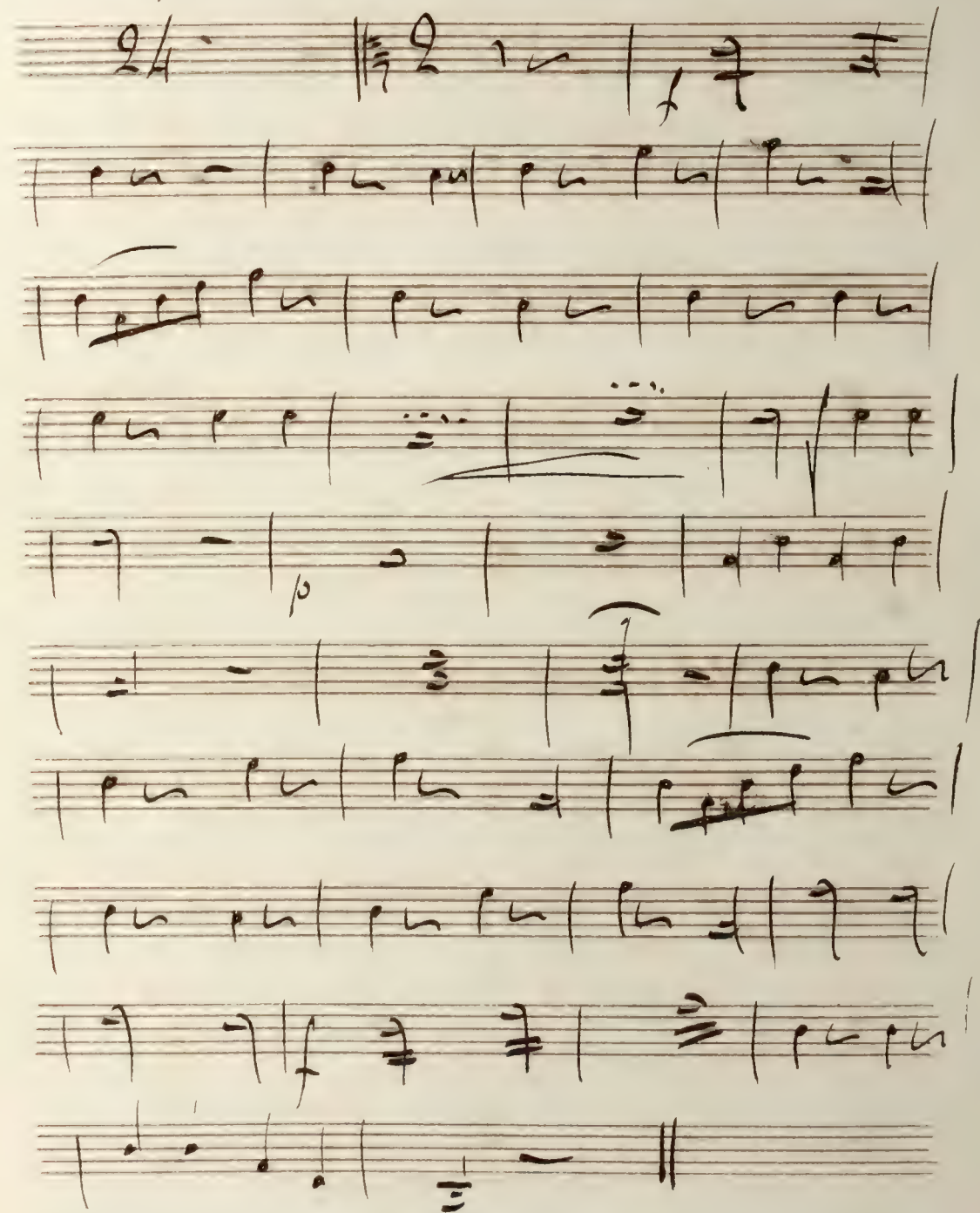
21

A handwritten musical score on aged paper. The title 'grand Dieu J. J. Bonard' is written in cursive at the top. Below it, the number '21' is written. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The notation includes various note values, rests, and bar lines. There are some markings that look like 'p' (piano) and 'f' (forte) on some staves. The paper shows signs of age, including some staining and wear along the edges.

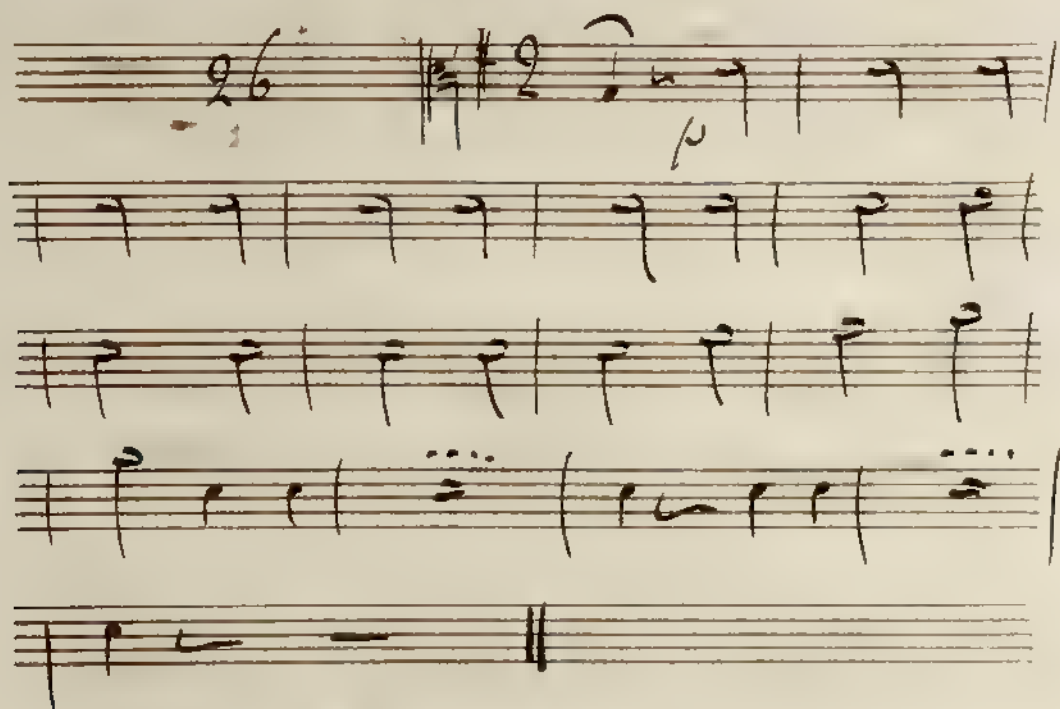
ma bonne amie Rien Rien



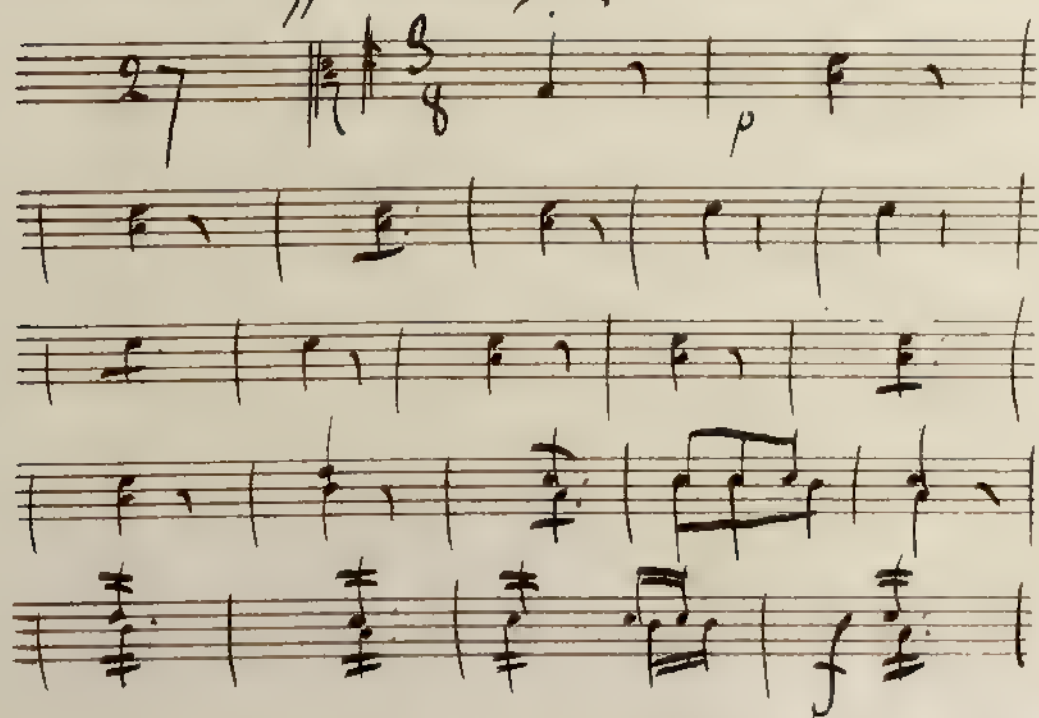
impossible que deviens

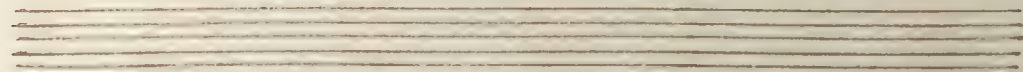
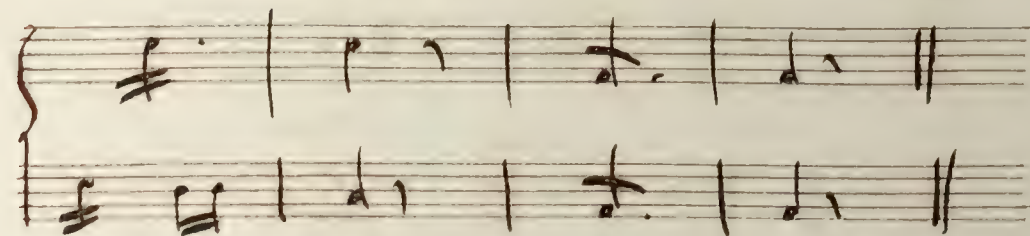
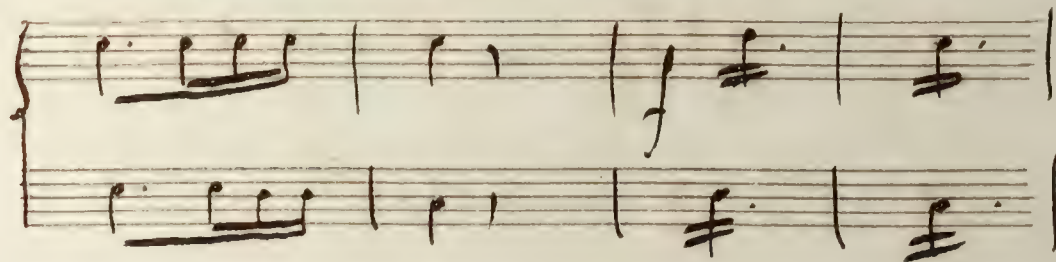
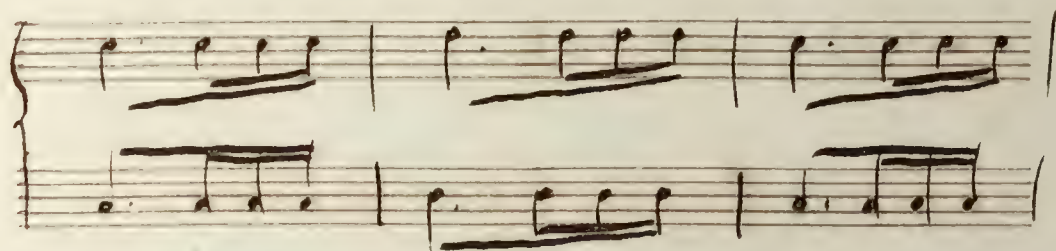
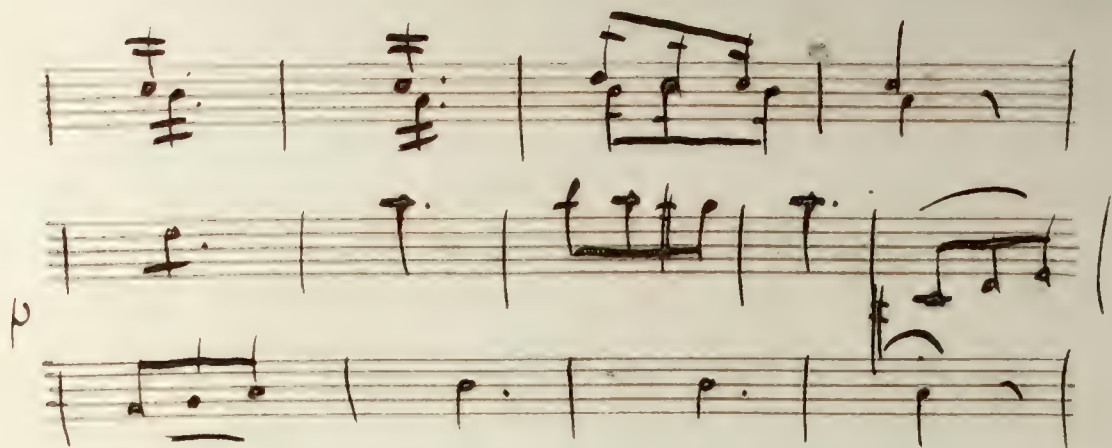


de notre embarras



C'est différent à la madame

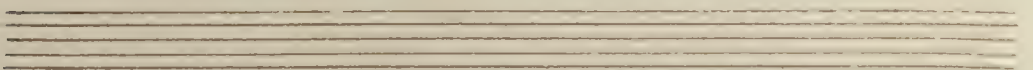
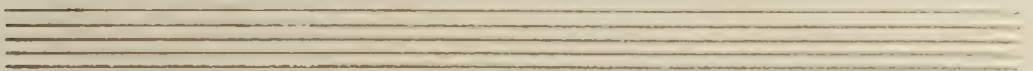
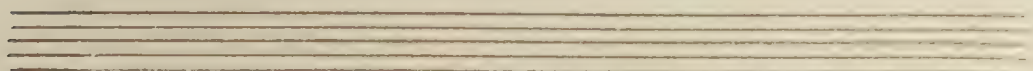
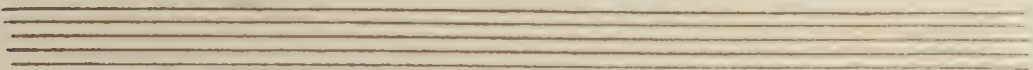
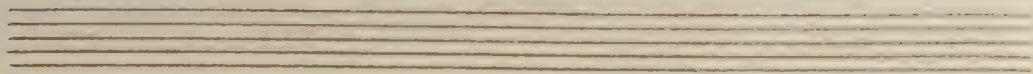




== Vanderville ==

Souviens toi de mes Conseils

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is marked "all to". The melody is written on the first staff, and the accompaniment is written on the second staff. The piece concludes with a double bar line and repeat dots.



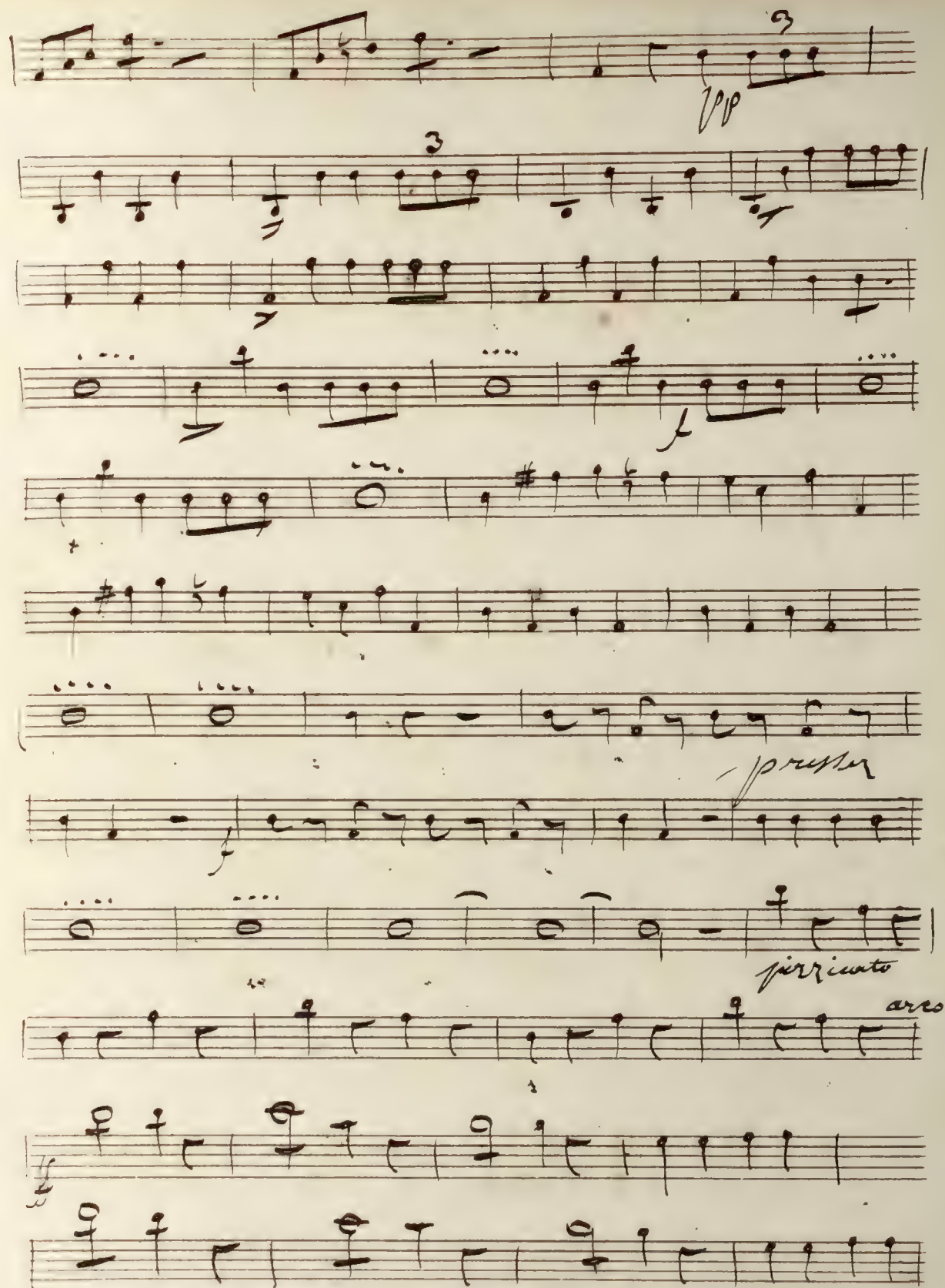
Amélie. Basse.

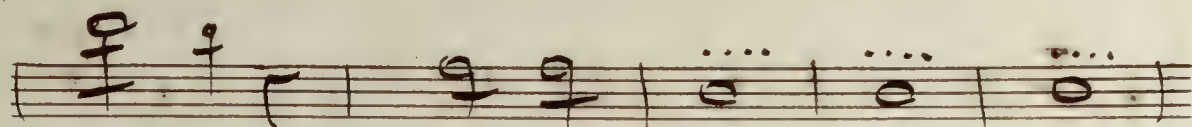
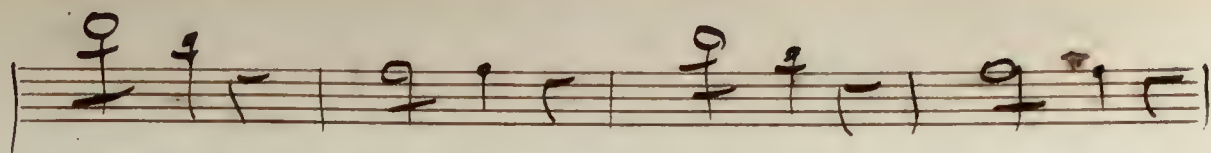
Vaudeville.

Ouverture

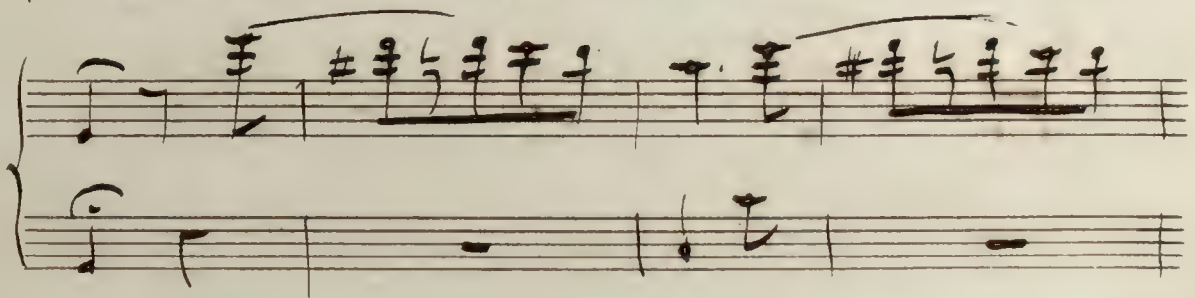
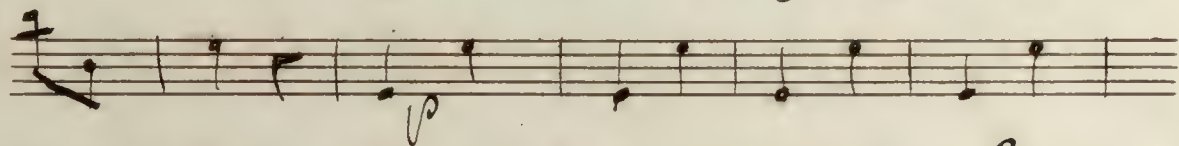
Alte $\text{D}^{\sharp} \text{C}$

Handwritten musical score for the bass part of the overture to the vaudeville 'Amélie'. The score is written on ten staves. The first staff begins with the tempo 'Alte' and the key signature 'D major' (one sharp) and common time 'C'. The music is written in bass clef. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like '13' and '6' above certain notes. The piece concludes with a double bar line and a stylized flourish.

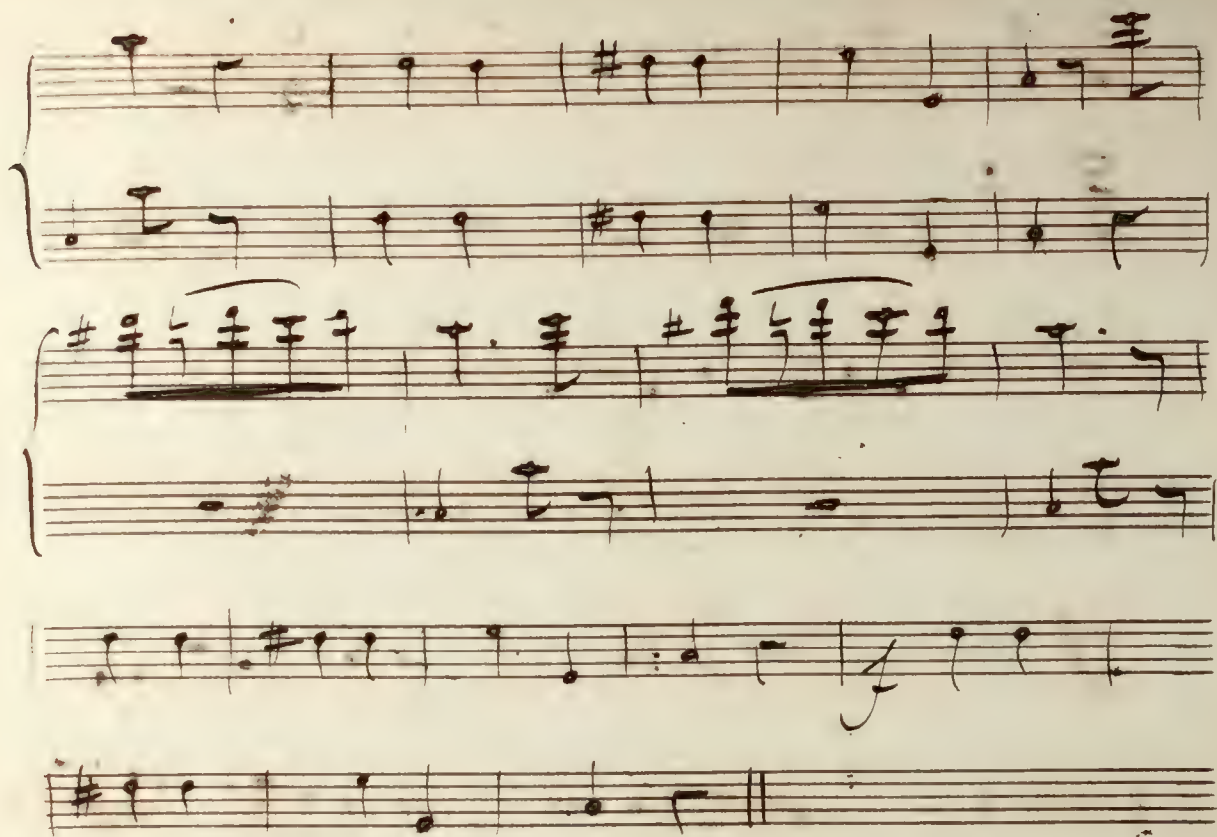




de toute la facon



W



Seigneurie petite femme

all^{te} *3/4* *chant*

Handwritten musical score for piano and voice. The score consists of two systems. The first system has two staves: a single treble clef staff for the voice and a single bass clef staff for the piano. The voice part features a melody in the treble clef, with the tempo and time signature *all^{te} 3/4* and the word *chant* written above it. The piano part has a bass line in the bass clef. The second system has two staves: a single treble clef staff for the voice and a single bass clef staff for the piano. The music is written in a historical style with various note values and accidentals.

Handwritten musical score for piano and voice. The score consists of 11 staves. The first two staves are for the piano, with a grand brace on the left. The remaining nine staves are for the voice. The music is written in a single system. The key signature has one flat (B-flat). The time signature is 6/8. The score ends with a double bar line and a repeat sign. To the right of the repeat sign, there is a handwritten note: "2 couplets en chœur".

au bout du monde

Handwritten musical score for piano and voice. The score consists of two staves. The first staff is for the piano, with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The second staff is for the voice, with a treble clef and a key signature of one flat (B-flat). The music is written in a single system.

~

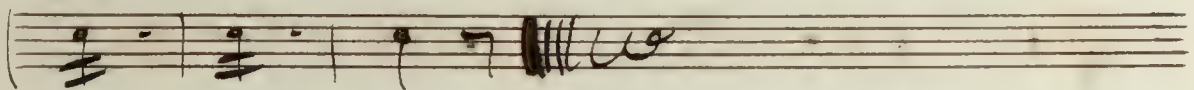


Thou art from reason

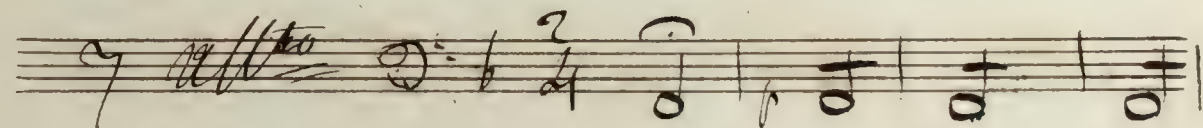




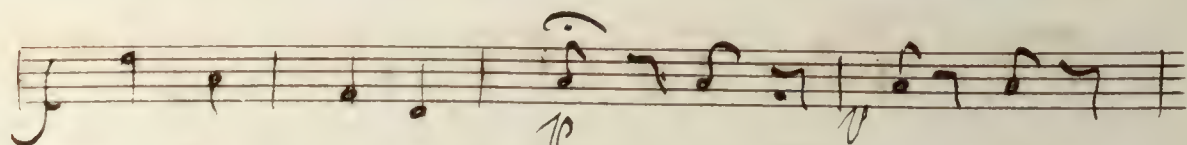
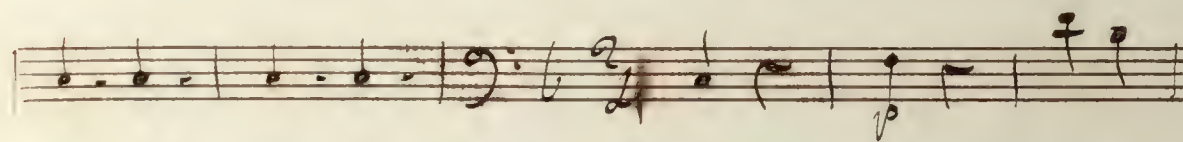
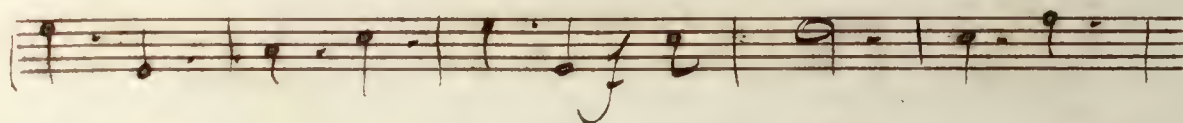
Suivre



Dans le chemin creux || Trompette

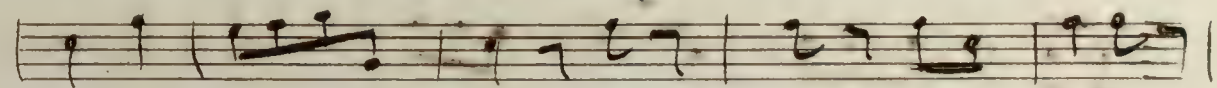
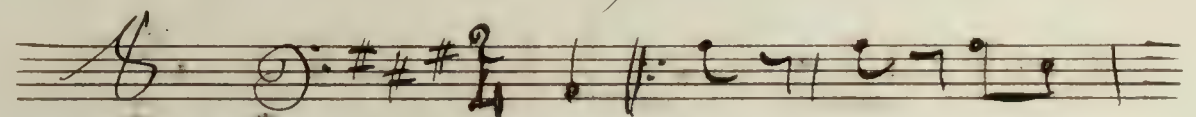


plus creux





Les beaux hommes



oh mon regiment

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The music is written in a single system across the ten staves. The final staff ends with a double bar line and the word "couple" written in cursive. There are several dynamic markings, including "f" (forte) and "p" (piano), and some phrasing slurs. The paper shows signs of age, with some staining and wear along the edges.

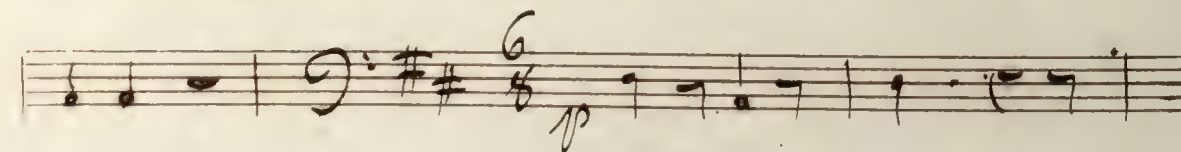
Handwritten musical score for "oh mon regiment". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The music is written in a single system across the ten staves. The final staff ends with a double bar line and the word "couple" written in cursive. There are several dynamic markings, including "f" (forte) and "p" (piano), and some phrasing slurs. The paper shows signs of age, with some staining and wear along the edges.

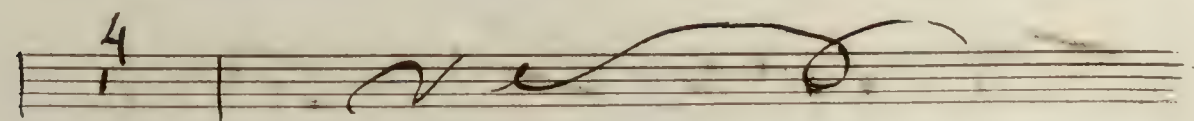
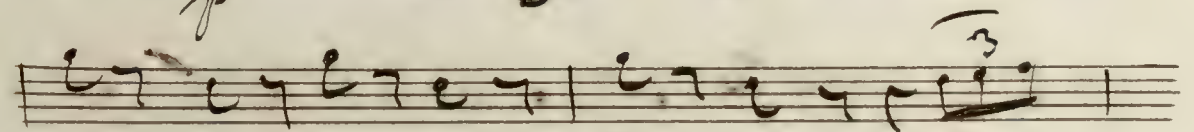
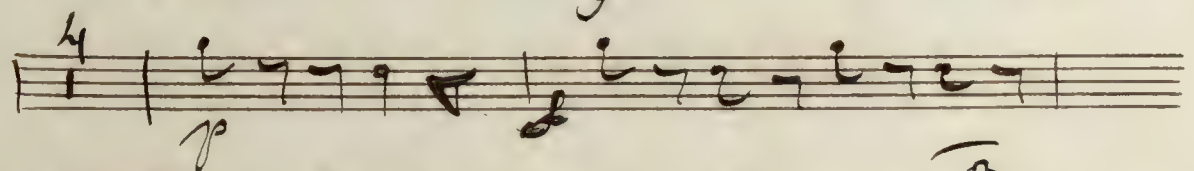
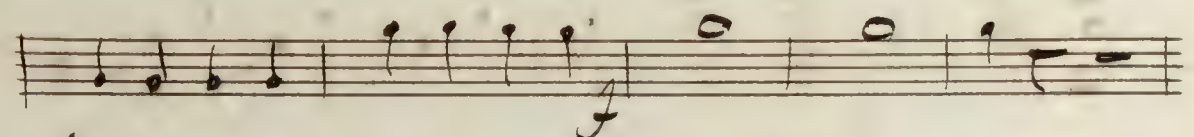
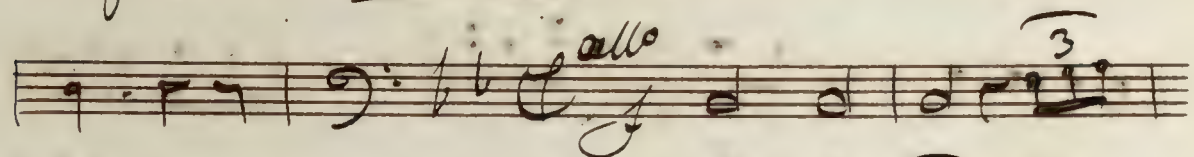
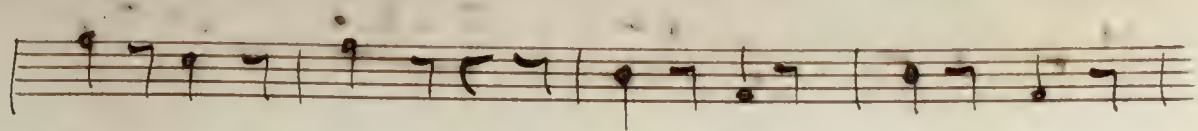
faux rapporte oui madame

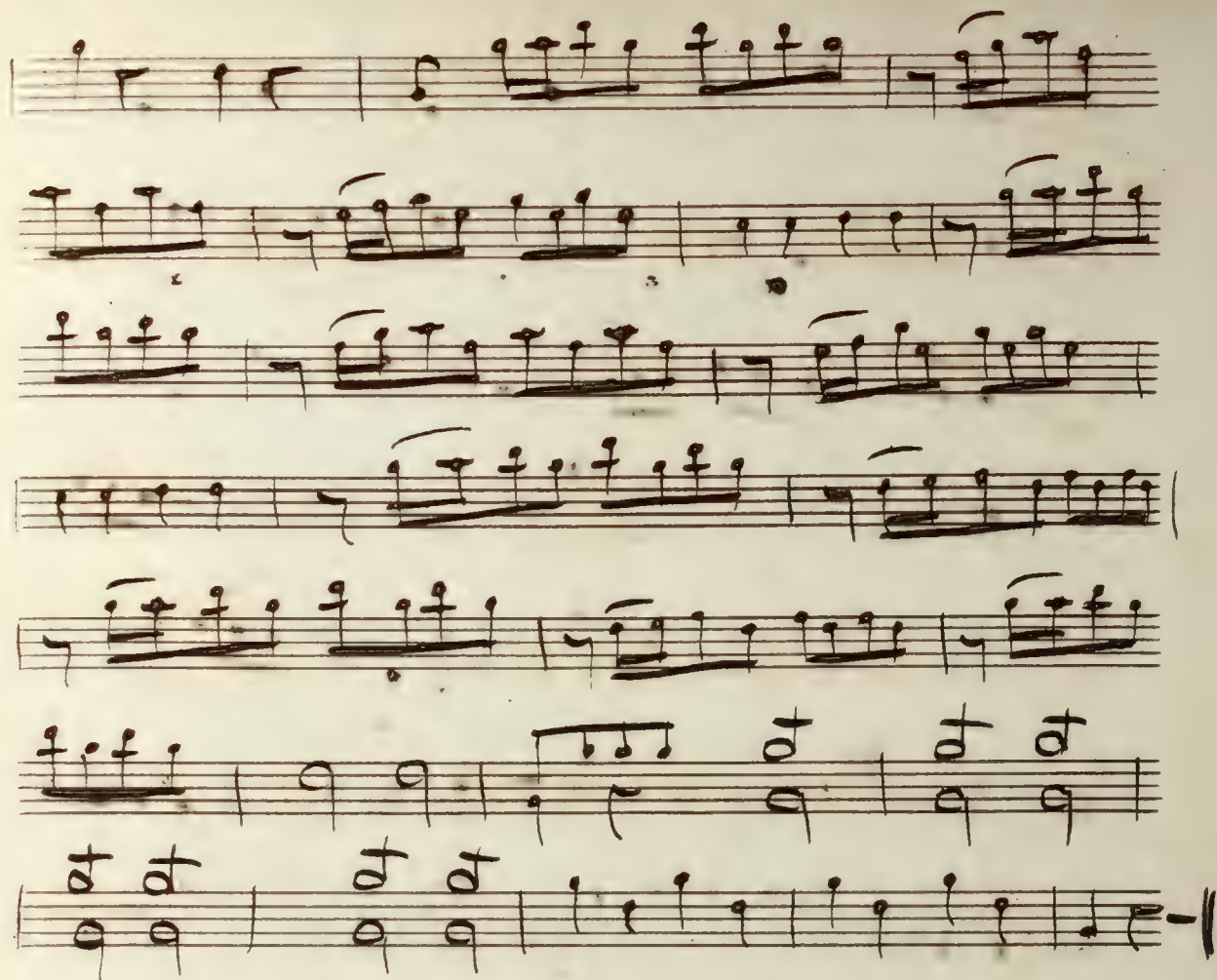
Handwritten musical score on ten staves. The notation is in a single system, likely for a single melodic line. The key signature is one sharp (F#), and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some rests. The final staff of the system ends with the handwritten text "2 Couplé" and "on parle" written below the staff.

Three empty musical staves, indicating the end of the written music on this page.

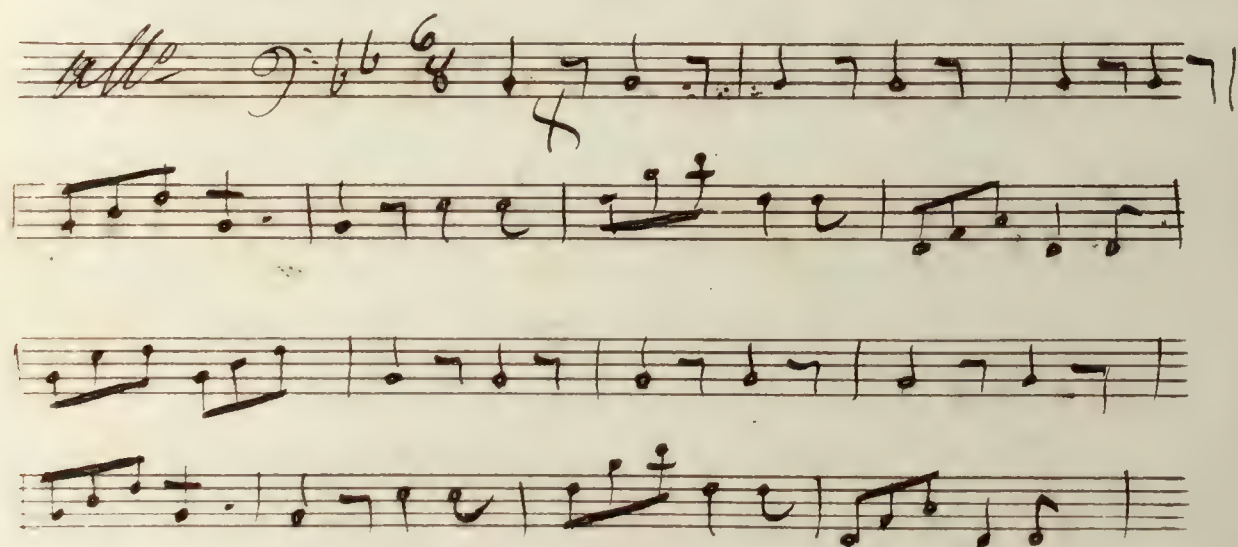
à la pointe du Jour // Trompette.

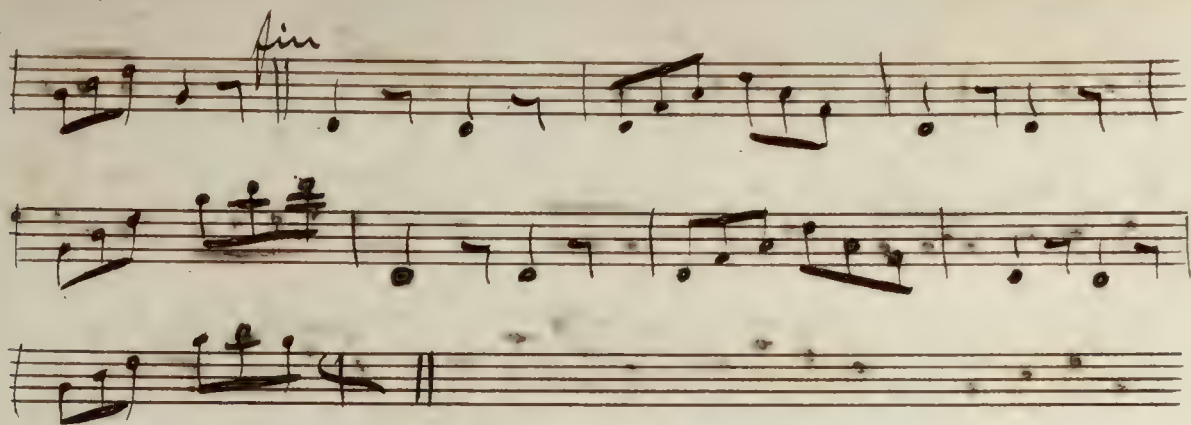




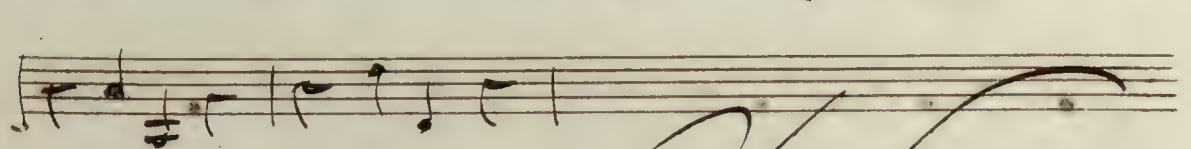
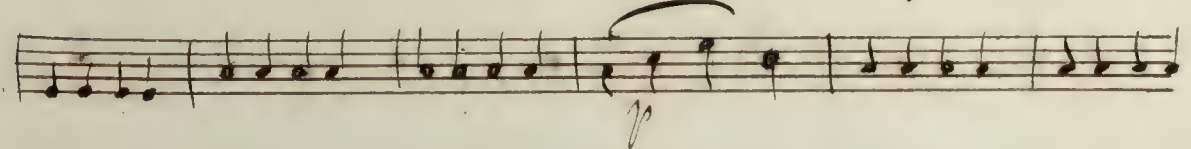
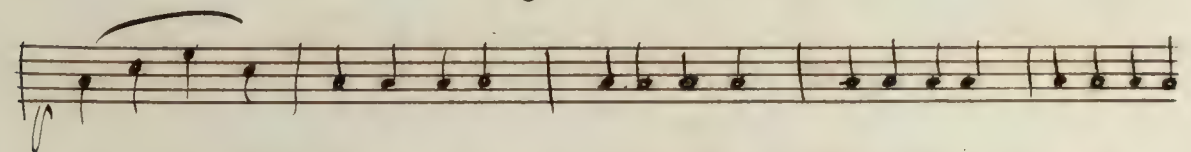
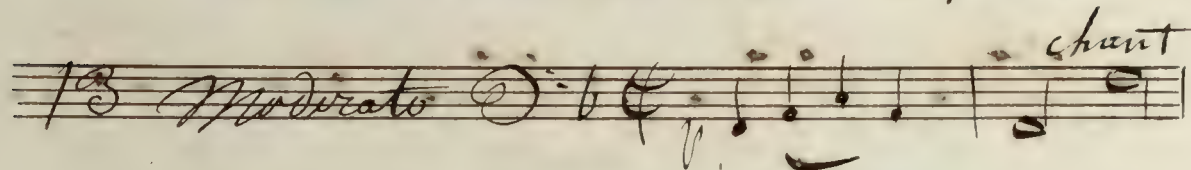


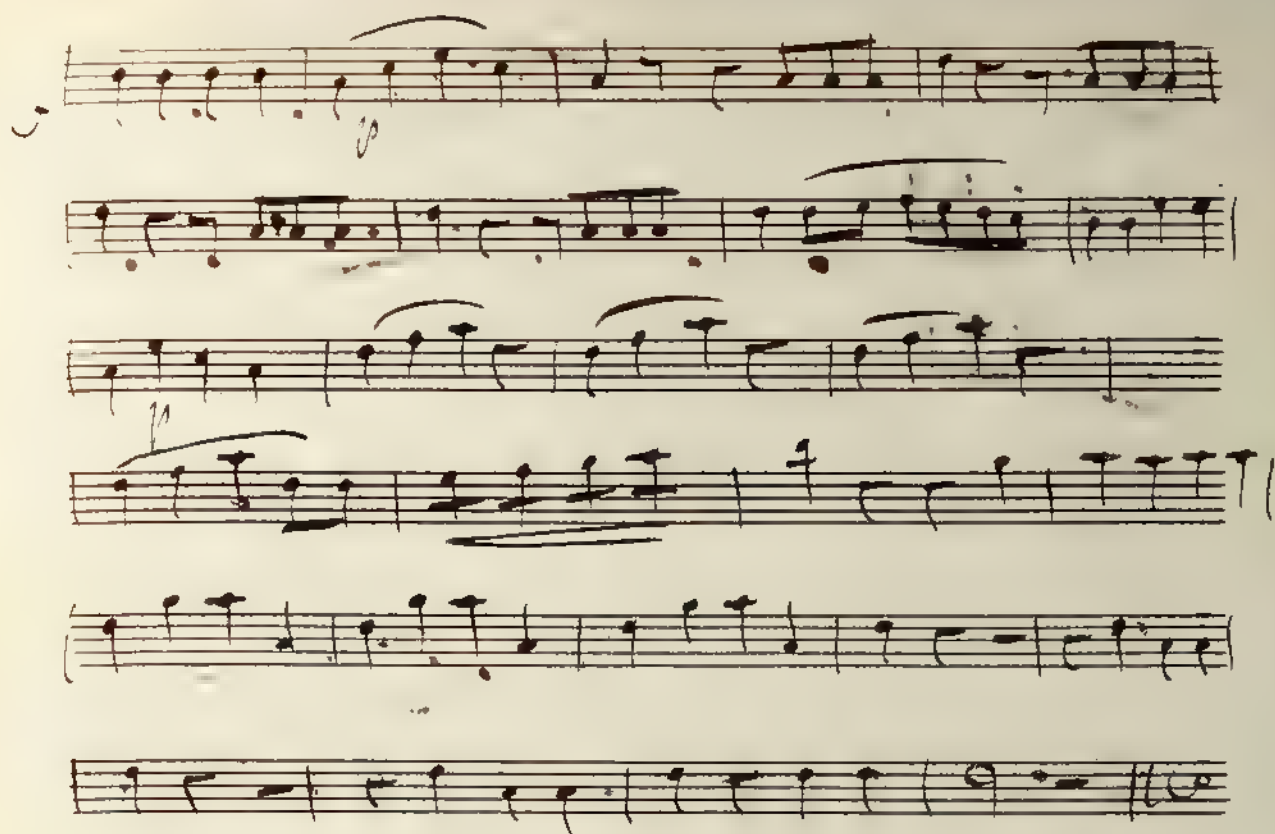
Interlude



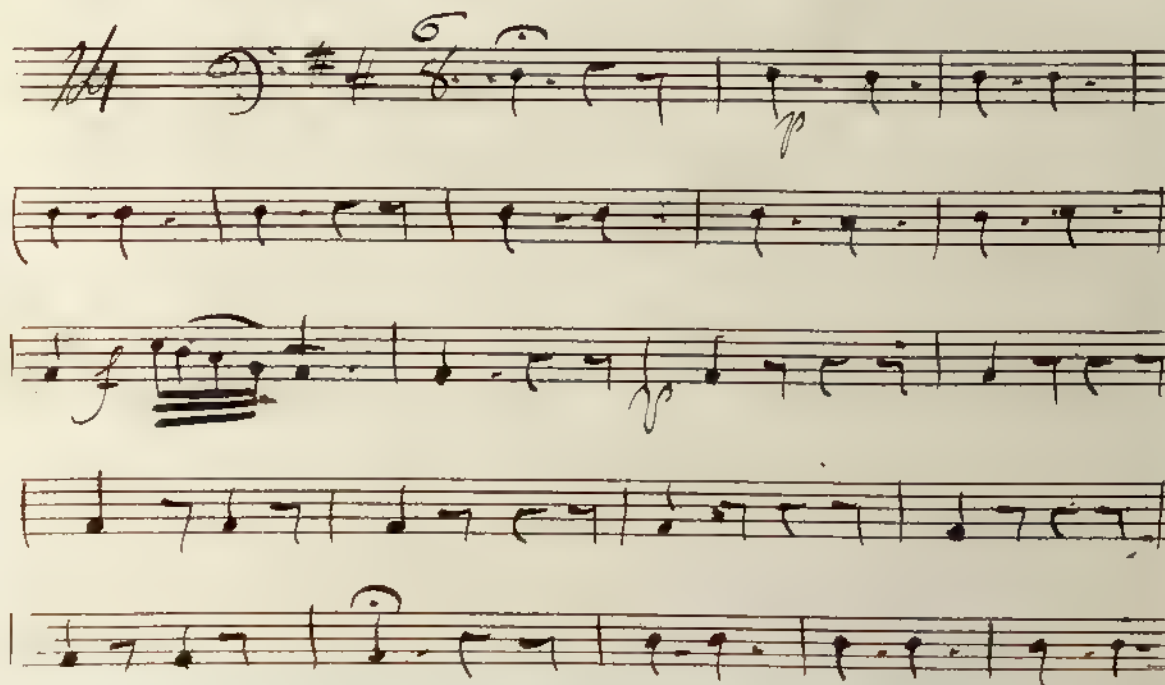


La Nouvelle de Turquie



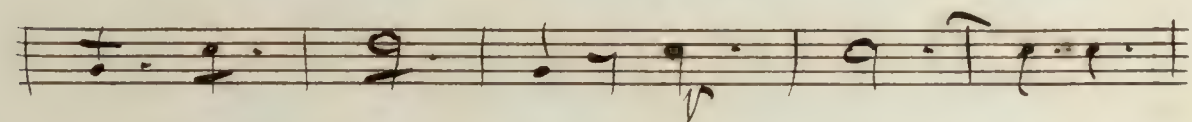
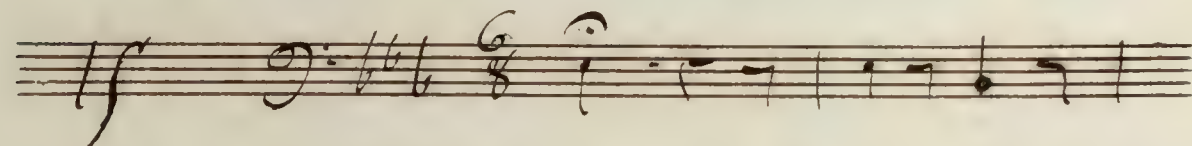


N'en a pas d'autre





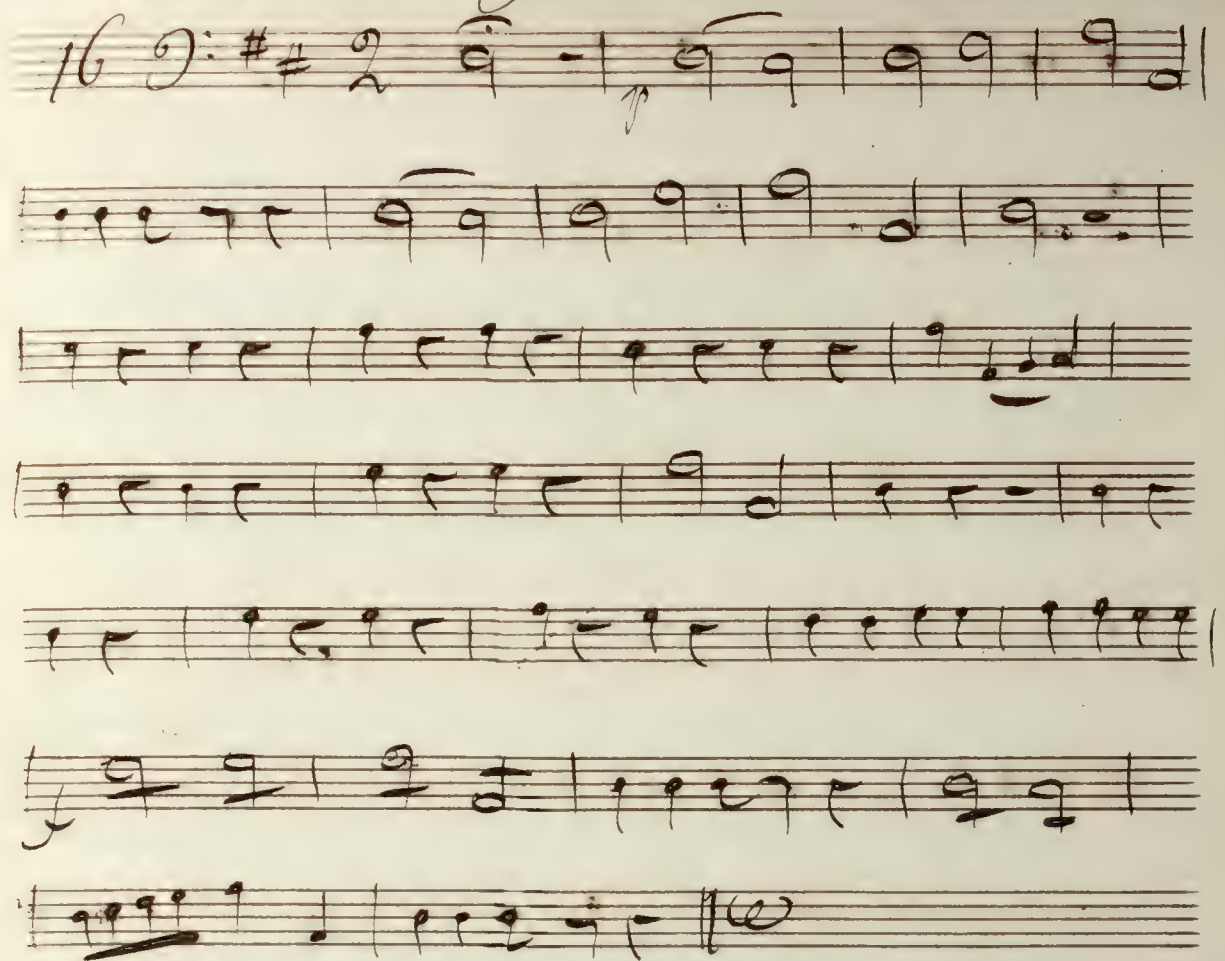
Alte me I'm via par



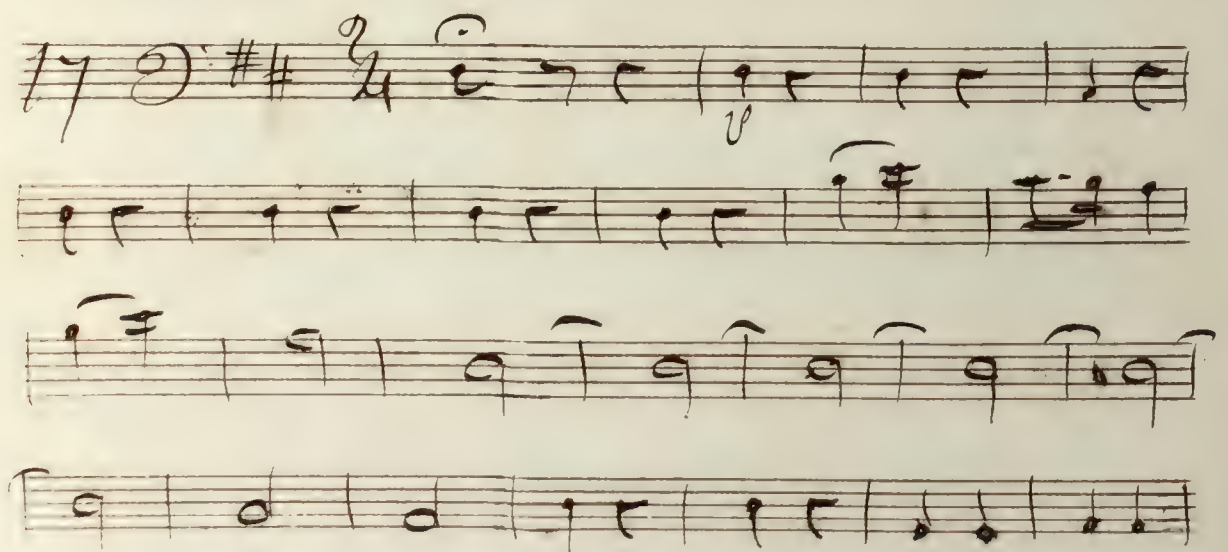
*2 Complete
on park*

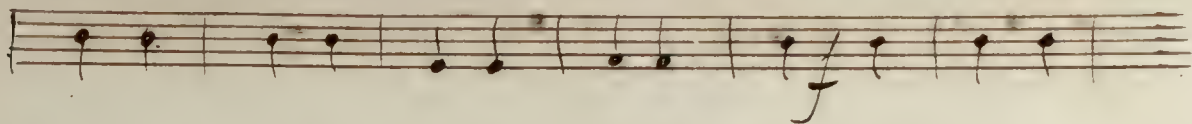


main non Je me ravise

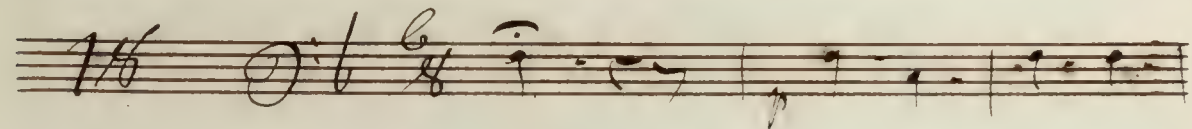


De quoi Comment

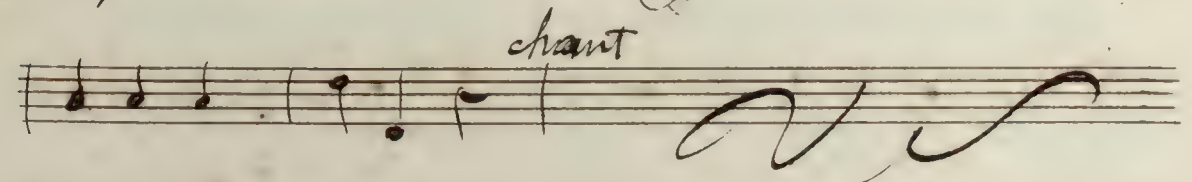
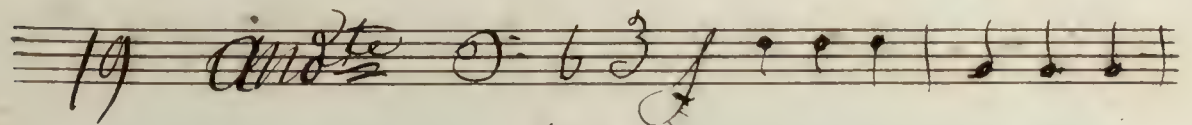




Oh Dame C'est moi

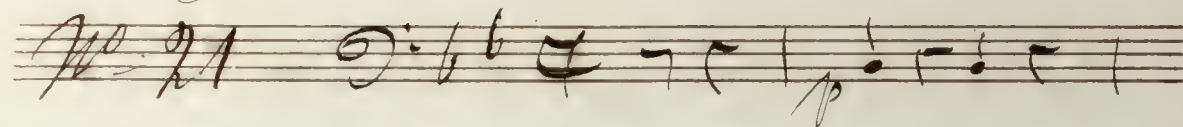


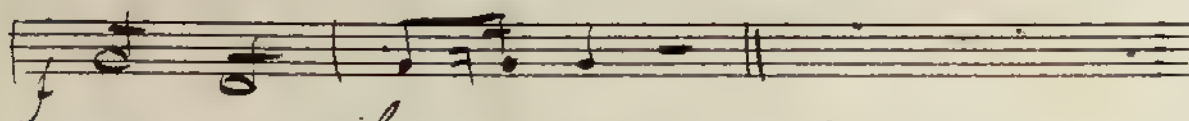
qu'il y ait de femme



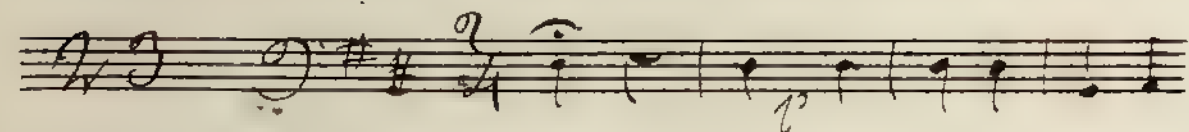


Grand Dieu Si' edouard

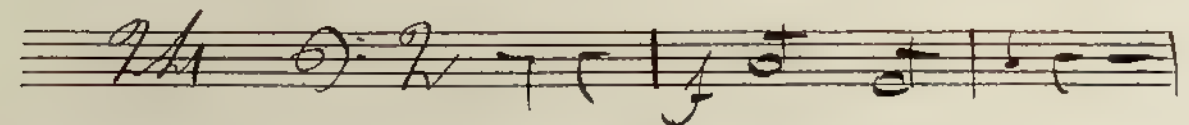




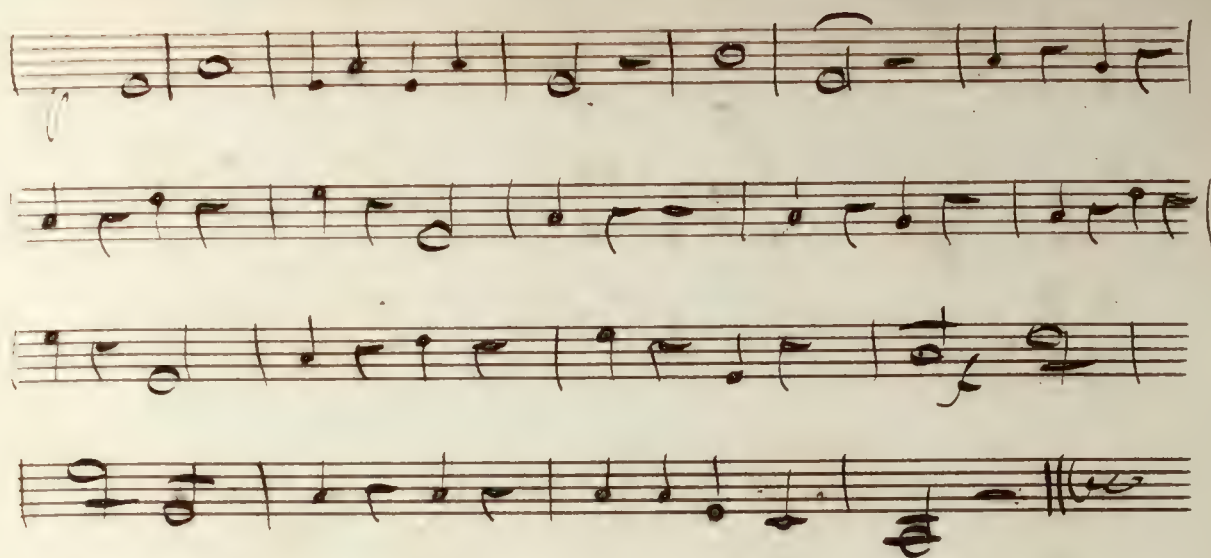
ma bonne amie rien rien



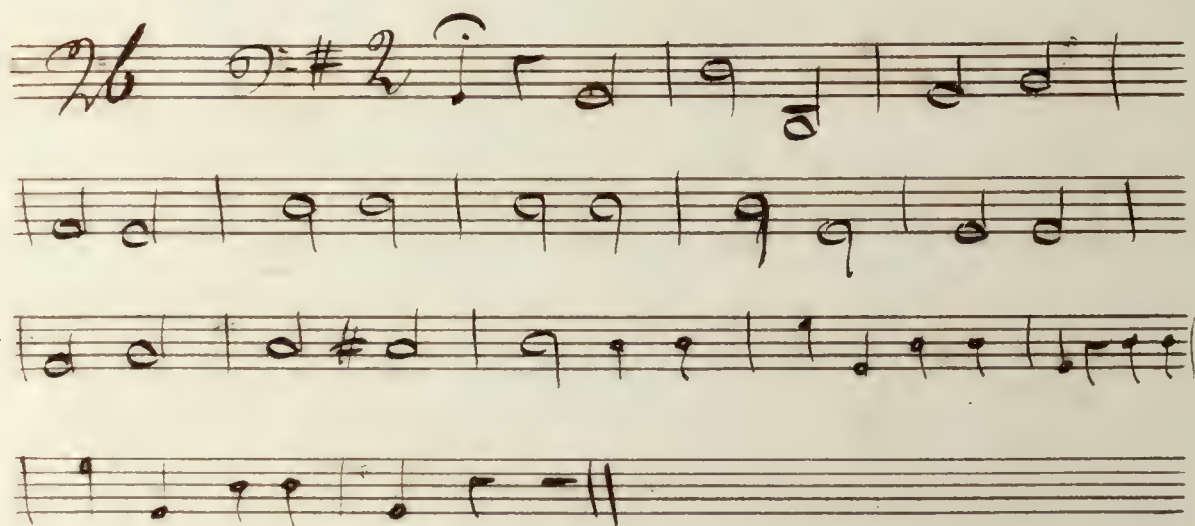
ma bonne amie



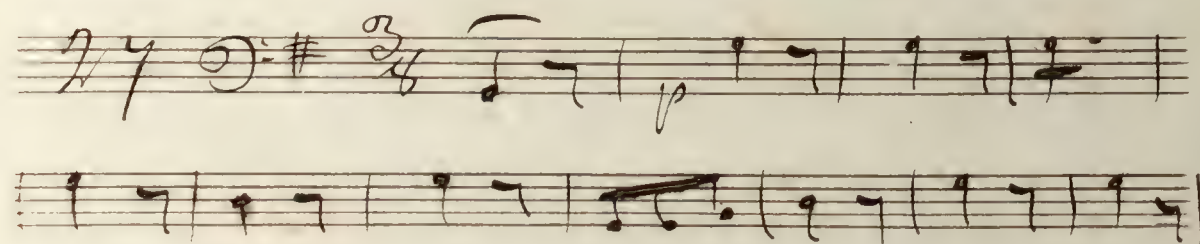
M

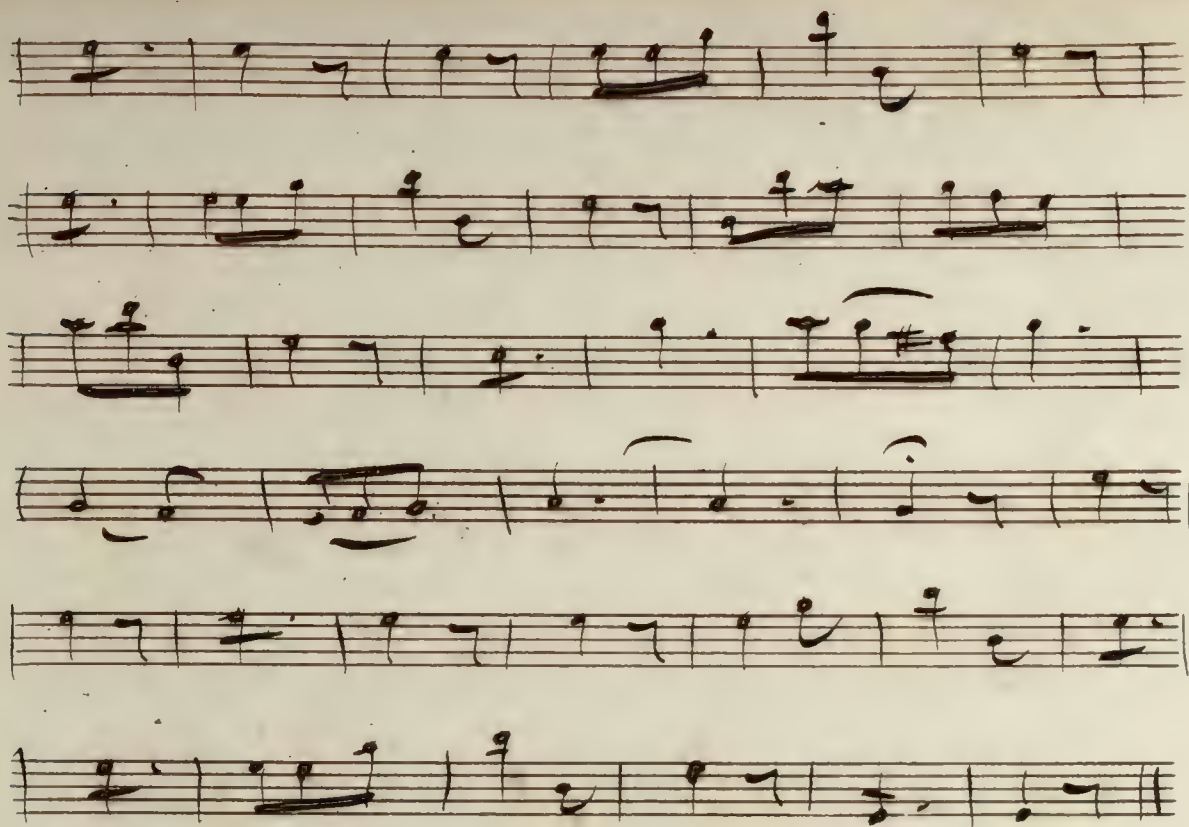


De notre unbarar

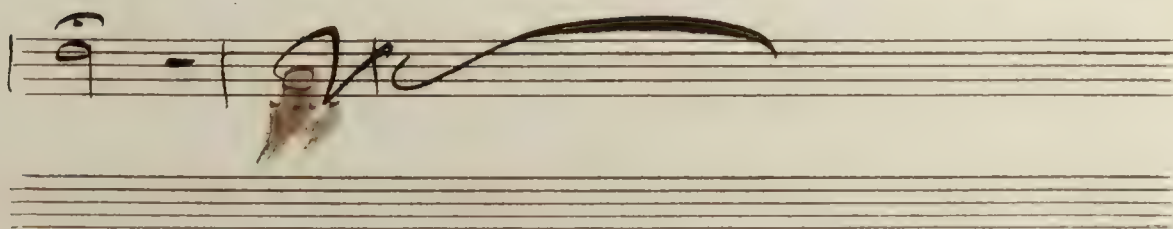
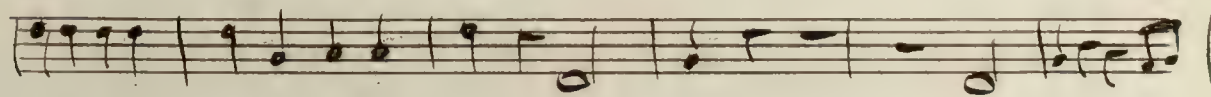
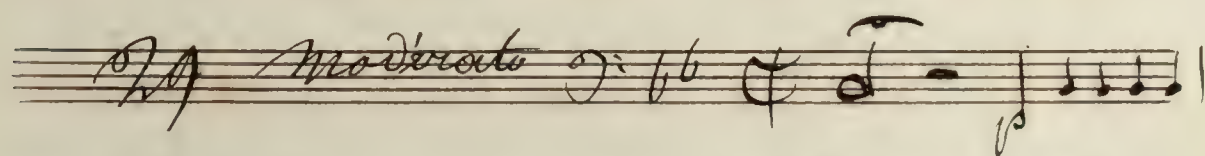


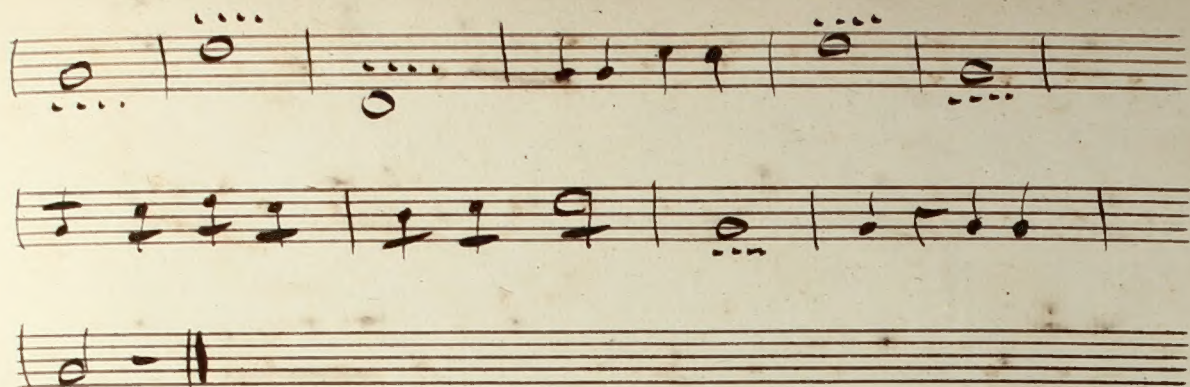
C'est différent cela moderne



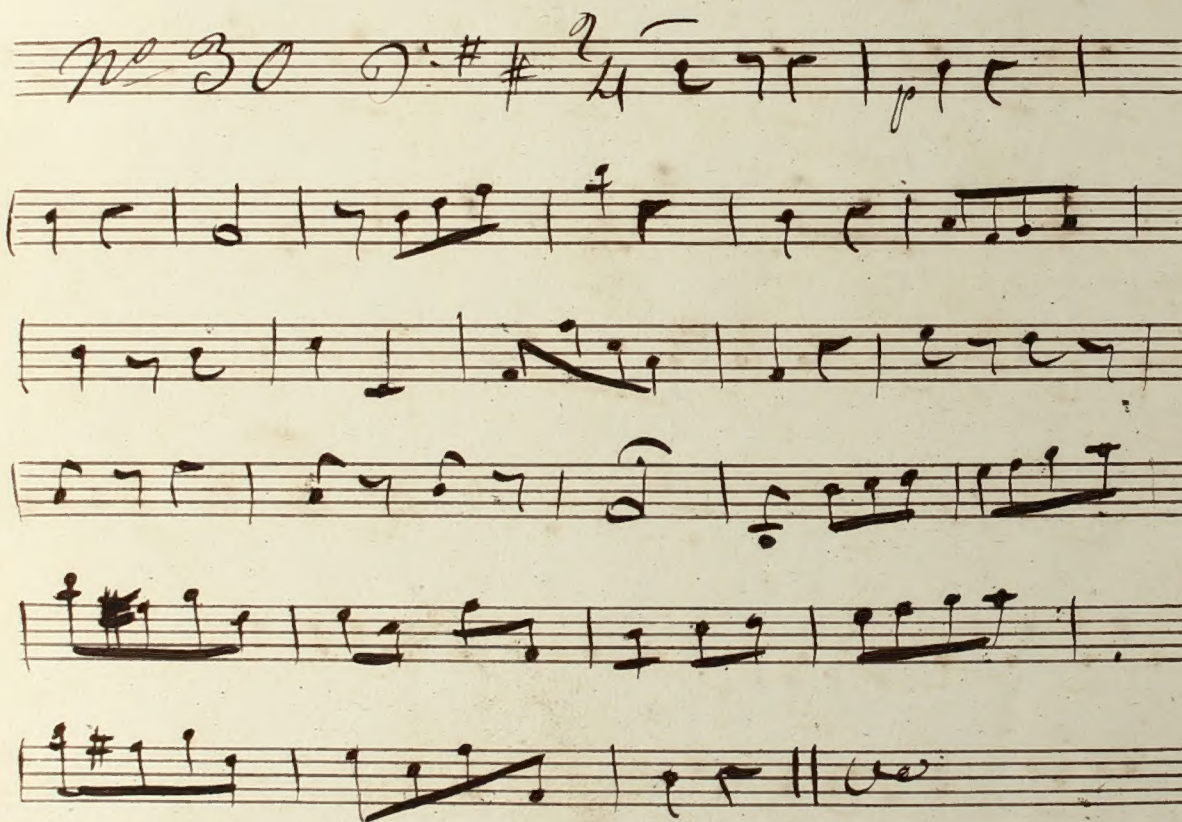


Ceci est très sérieux

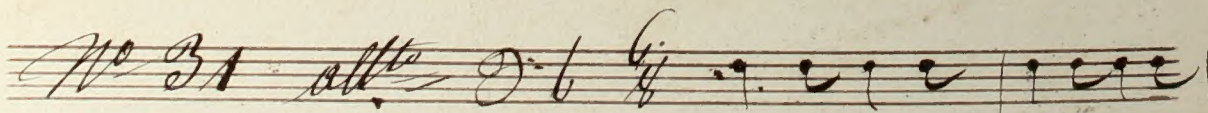




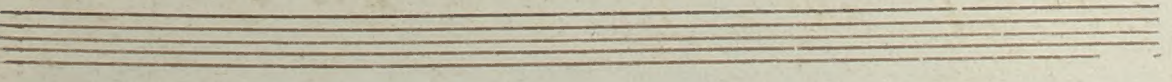
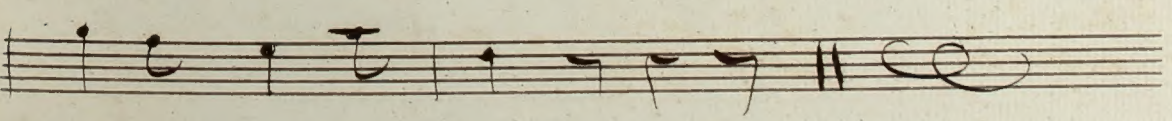
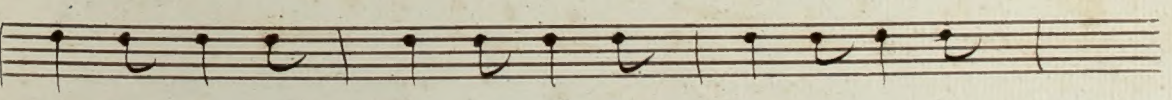
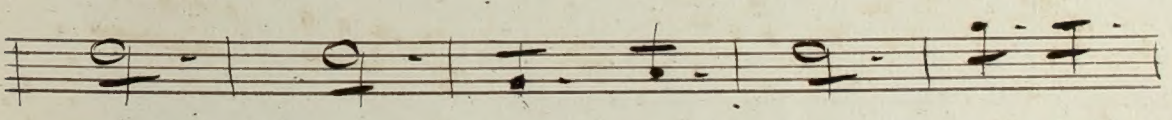
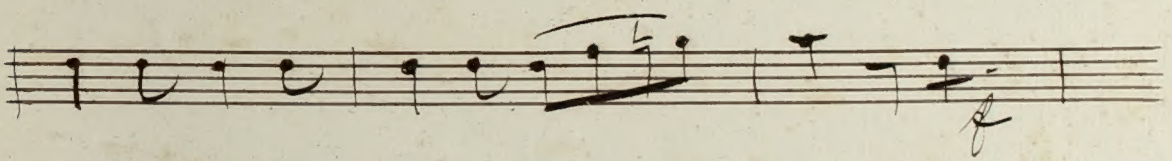
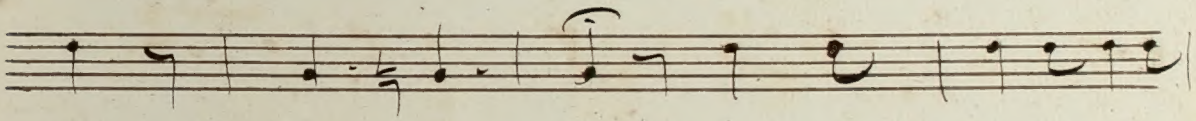
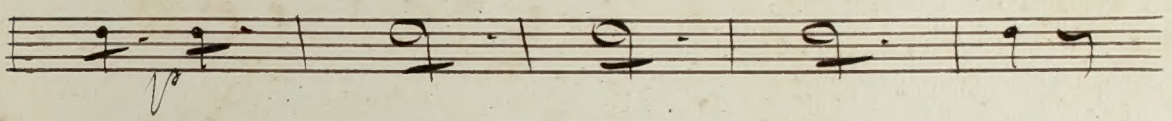
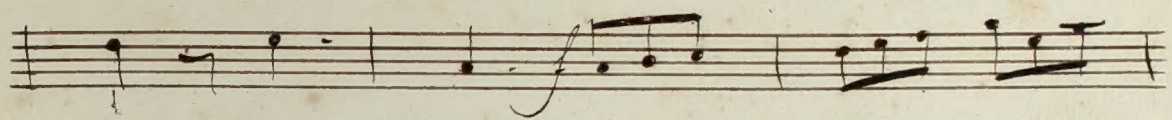
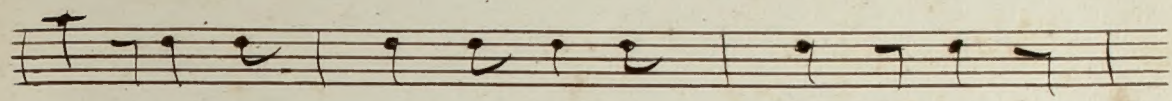
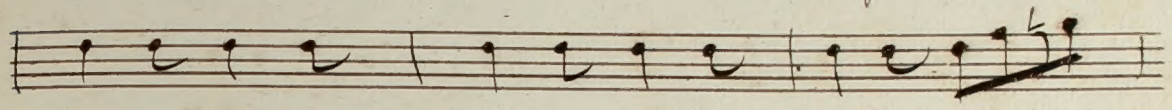
Fy Sur habitué



De Mr Conseil



chant







**Ce document est conservé aux
Archives de la Ville de Bruxelles**

**Dit document is bewaard bij het
Archief van de Stad Brussel**

Archives de la Ville de Bruxelles
Rue des Tanneurs 65
1000 Bruxelles

Tél : 00 32 2 279 53 20
Fax : 00 32 2 279 53 29

archives@brucity.be
<http://archives.bruxelles.be>

Archief van de Stad Brussel
Huidevettersstraat 65
1000 Brussel

Telefoon : 00 32 2 279 53 20
Fax : 00 32 2 279 53 29

archieven@brucity.be
<http://archieven.brussel.be>